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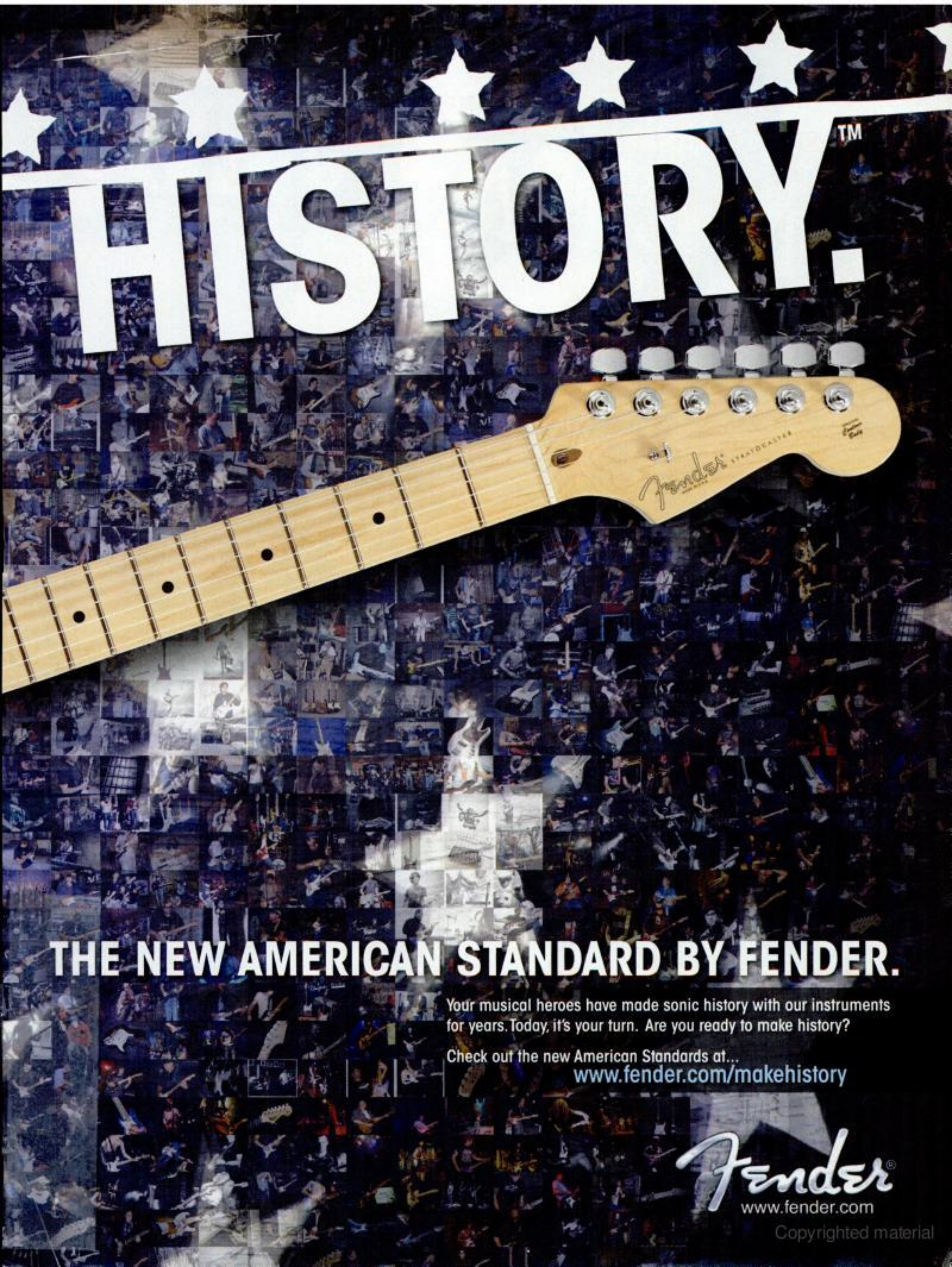
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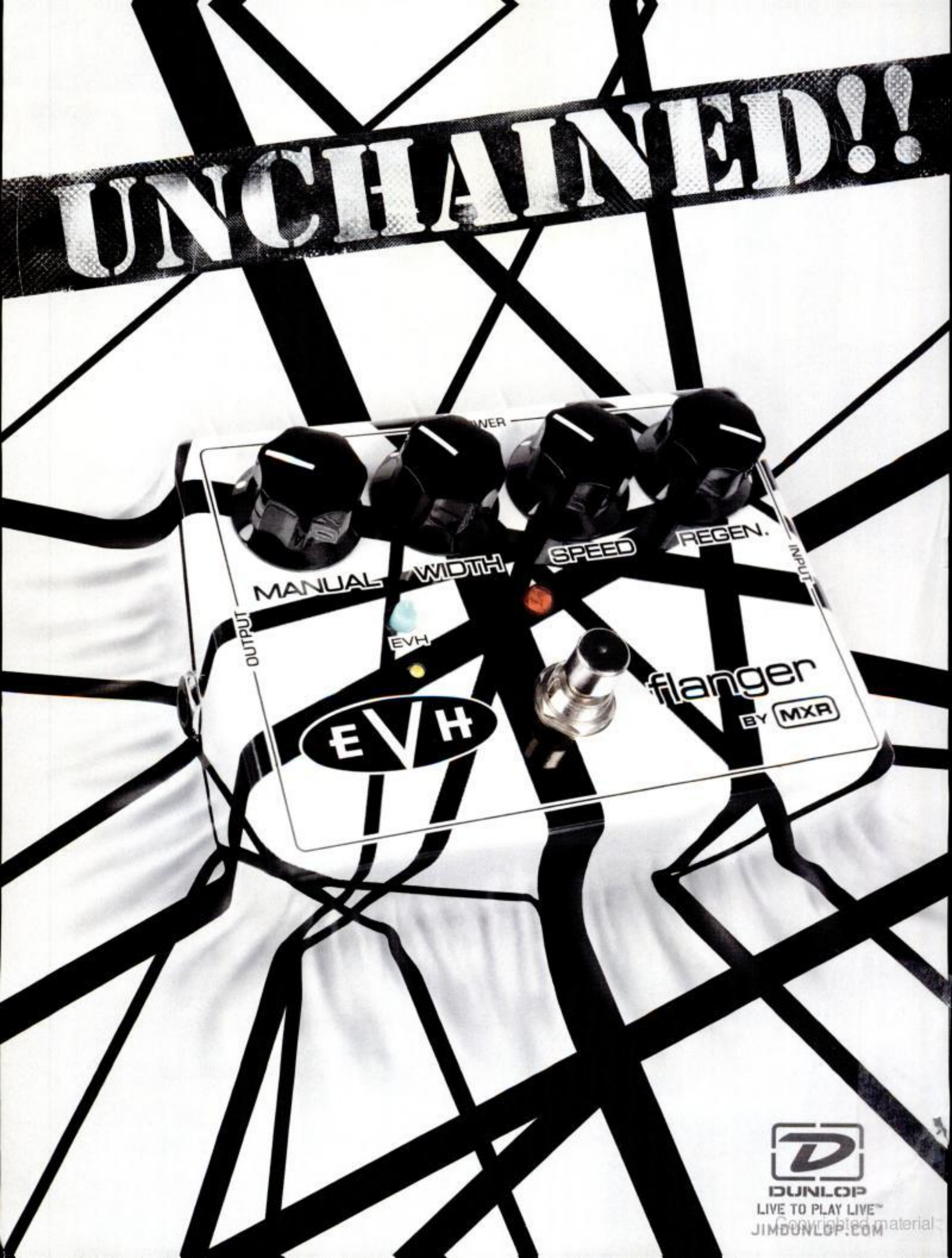
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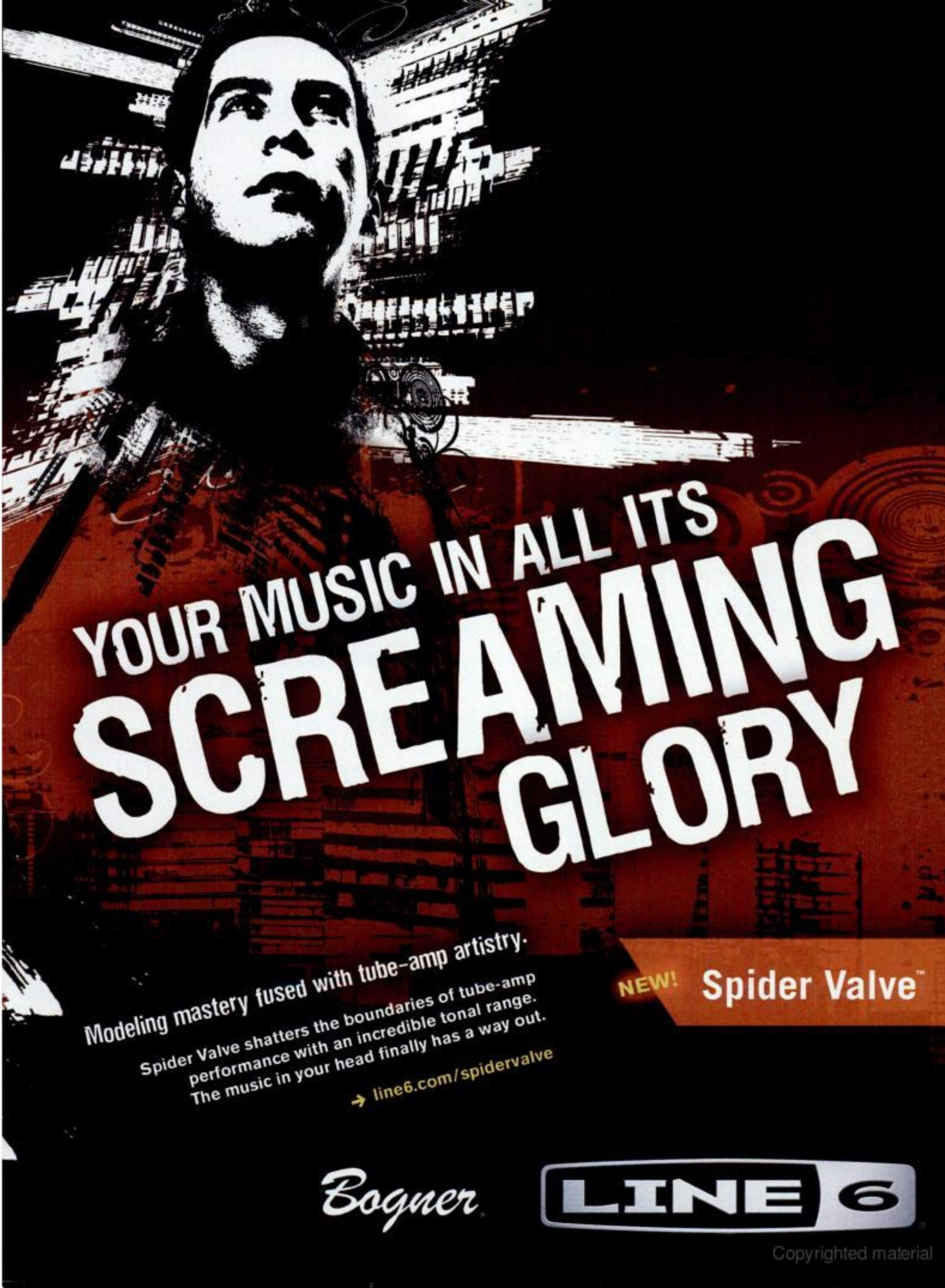
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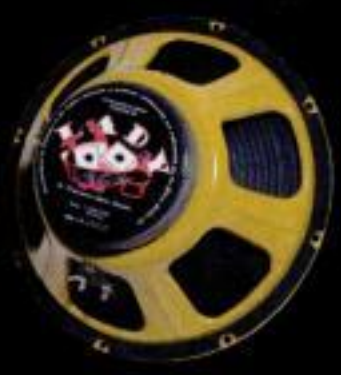
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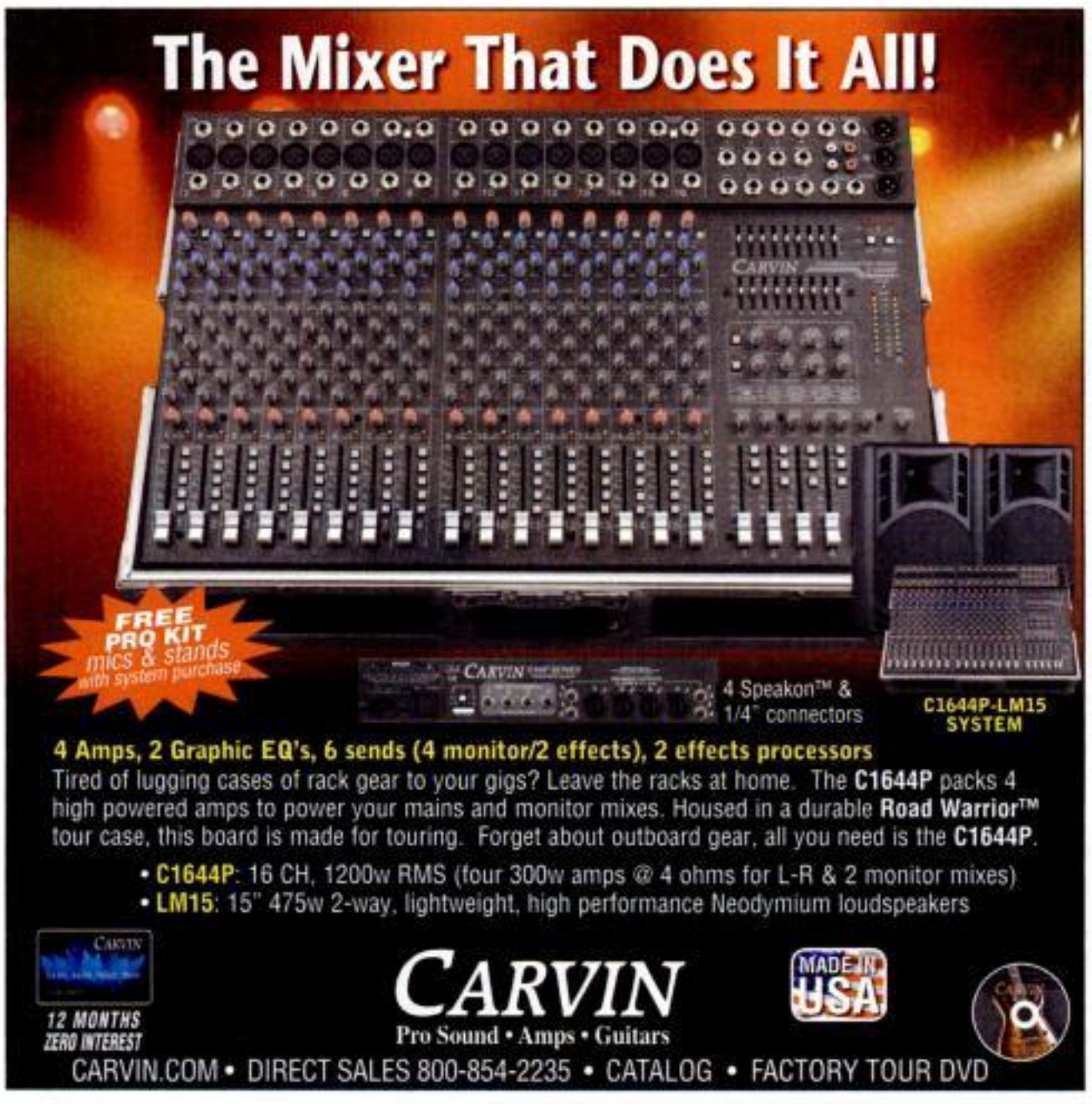
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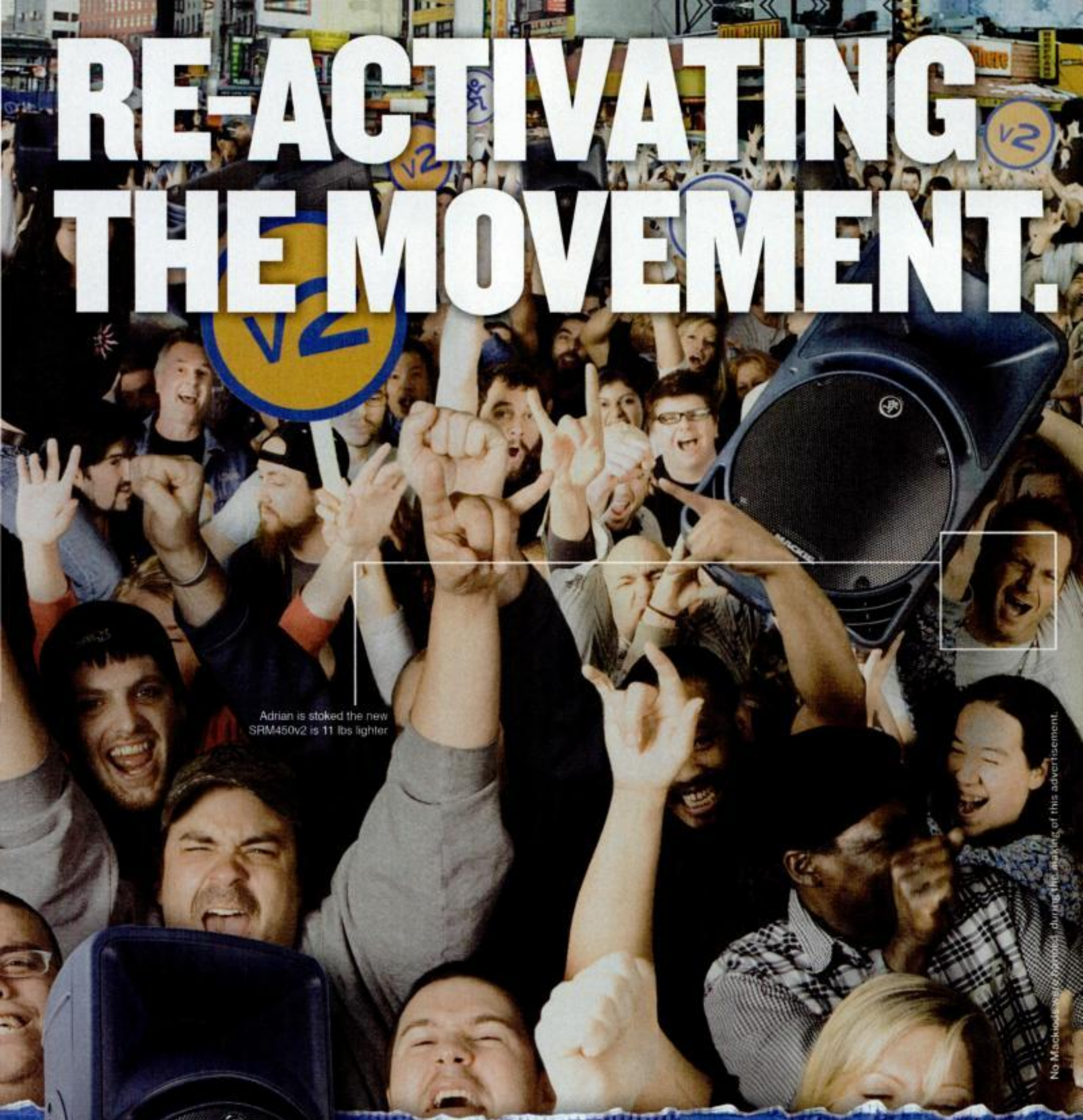
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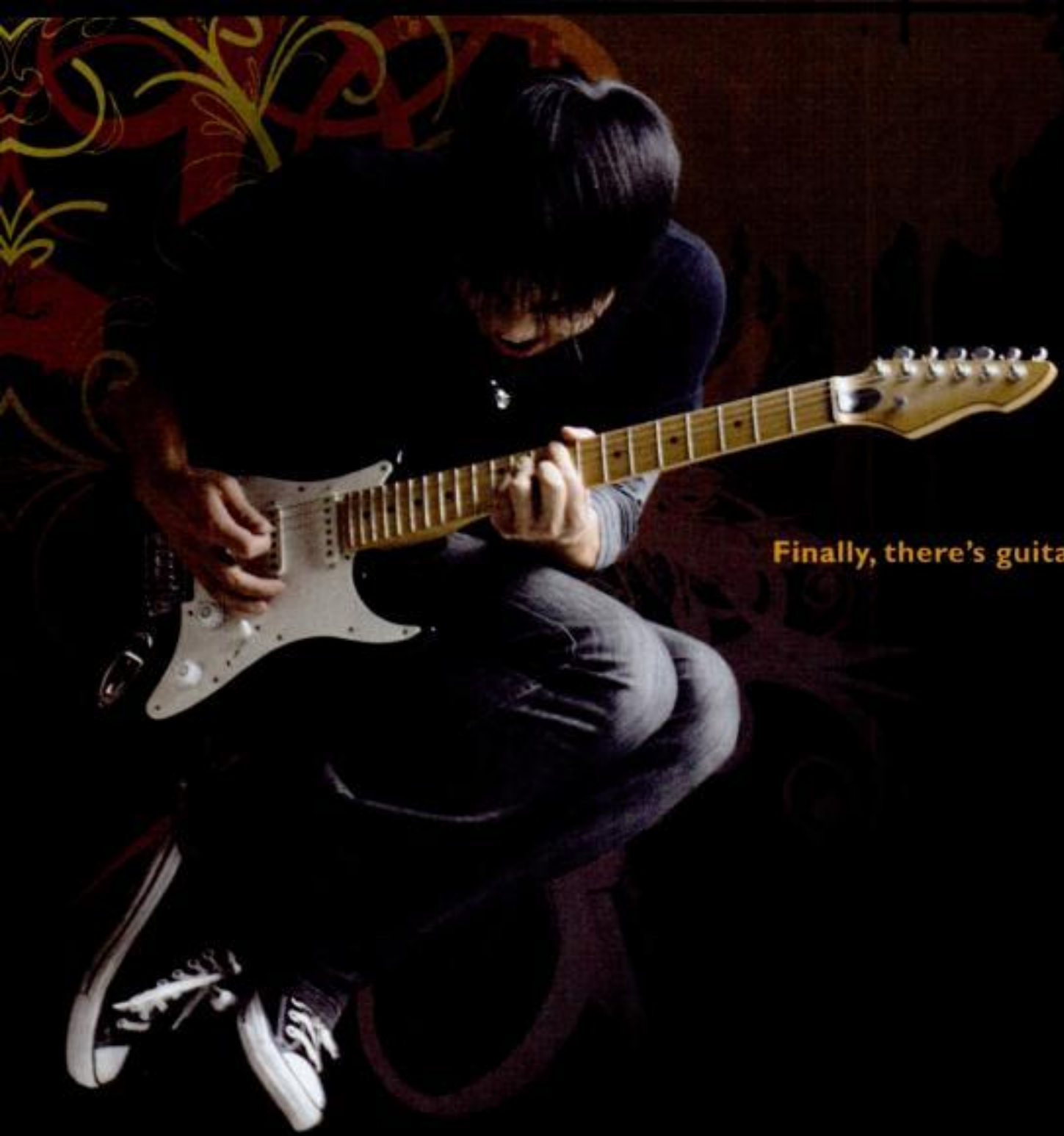
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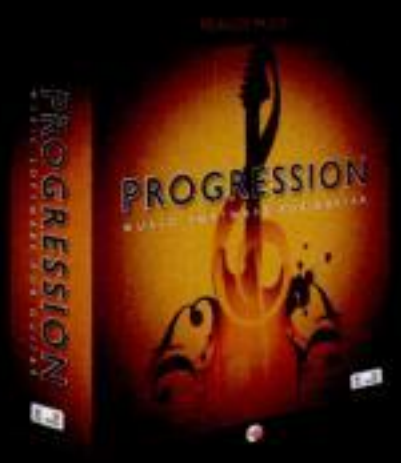


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SON OF A TOP GUN

WHAT WOULD YOU CALL being asked to join one of the world's greatest rock bands at the age of 16 and having as your first gig a whirlwind tour of sold-out arenas in every major city in the United States? I'd call it a *Guitar World* reader's wildest fantasy come true.

Welcome to the surreal life of bassist Wolfgang Van Halen, son of guitarist Edward. By now, almost every rock fan is well acquainted with Wolfgang's rocket ride to the top, and many of you have seen him perform live, commanding the stage with the surprising ease and maturity of a musician twice his age. But very few know anything about this impressive young man.



JUSTIN BORUCKI

In this world exclusive interview with rock music's number-one mystery, *Guitar World* delivers the first real glimpse at this phenom and gets the story of how his energy and enthusiasm helped reignite the Van Halen flame and perhaps served as a catalyst to bring David Lee Roth back into the band.

In addition to getting the story behind Wolf's induction into the band, we present a glimpse of his special and intense relationship with his legendary dad. Both are clearly proud of each other's accomplishments, yet there are also moments when they let down their guard and interact like any father and son, with true affection and a little frustration. We got a kick out of this story, and I hope you do, as well.

* * * * * * *

WHILE IT MAY seem a little late, we couldn't help offer this last look at the Zeppelin reunion show from last December. Photographer Ross Halfin, a regular contributor to *Guitar World*, had so many compelling images that were never published that it seemed like a shame to not share them. We'd like to thank Ross for bringing the photos to our attention and for his comments that accompany each picture.

—BRAD TOLINSKI
Editor-in-Chief



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SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

FEB FOUR

Your February issue completely blew me away! Kirk Hammett, Jimmy Page, Tony Iommi—it was almost too good to be true! I can't believe it's been 25 years since Metallica's *Kill 'Em All* album came out. To this day it's still one of their best records, and your article on the making of it was thoroughly entertaining. To top it off, the "Ride the Lightning" tab made the issue all the more perfect. From the moment it arrived in my mailbox, it hasn't left my sight.

—Joey Shaw



I don't buy *Guitar World* as much as I used to, but I must applaud your February issue. After being drawn in by the interview with Kirk Hammett and the 25th anniversary look at *Kill 'Em All*, I read wonderful profiles on Rodrigo y Gabriela and Dillinger Escape Plan. I haven't been prompted to write in to the Sounding Board in 10 years. Kudos on a great issue.

—Dave Robles

I felt like a kid at Christmas when I got the new issue and saw the transcription of "Ride the Lightning." Once again, you've made me proud to be a subscriber.

—Adam Shields

You guys really put some great stuff in the February issue, particularly the classical lesson with Jimmy Brown and Andy Aledort's lesson on playing "Little Wing." Now I can finally improvise the lead part in that great song. Thanks, *Guitar World*!

—Ali

"I'VE MADE A GIANT LEAP IN MY PLAYING SINCE RICHARD LLOYD STARTED HIS *GUITAR WORLD* COLUMN."

CHAIRMAN OF THE BOARDS

The photos you see here are of a couple of pedal boards that I recently built. They are the result of a long and rather fruitless search to find a pedal board that does what I want it to do and looks great, as well. Since I couldn't find anything out there that satisfied both of my requirements, I decided to build my own, and since then I've started a small business building these things to order. The boards you see here are extremely rugged and made from folded and welded aluminum, which is then drilled to accept components and given a sprayed finish. Both feature internal power supplies, are flight-cased and can be set up and ready to play in around 30 seconds.



The blue board is built around the Boss RC-50 Loop Station and features two switchable inputs, internal signal routing, channel and chorus switching for my Marshall, a switchable microphone input, an external true-bypass loop for adding further effects, a pair of built-in DI boxes to send a stereo feed to the P.A., a headphone output and a multicore connection to my amp that carries the guitar signal, channel and chorus switching and power for the board.

The yellow board is a dual-step design that leaves enough space under the board for power supply, wiring, etc., and features two switchable inputs, internal signal routing, three send and return loops (up to five pedals can be switched simultaneously), channel switching, dual-output switching between two amps and a stereo output.

For more information on my work, please feel free to contact me at mike@mikejinks.fsnet.co.uk.

—Mike Jinks
Jinks Powersystems

LITTLE DREAMER

Four years ago *Guitar World* had a contest to design your own guitar. I entered and didn't win, but I decided to learn how to build guitars and have built the entry I originally sent in. Thanks for encouraging me to do something with my dream guitar plans.



—John Dear

LIVE AND LEARN

It continues to amaze me how much Michael Angelo Batio's column has improved my playing. He has opened my mind to a whole new world of melodic and shred ideas, and I just wanted to thank him for that,

—Sean M.

Richard Lloyd is the best guitar teacher ever! I've been playing for 18 years now, and Mr. Lloyd has taught me a new way of "seeing" the neck and using it. I've made a giant leap in my playing since he started his *Guitar World* column.

—Olivier

RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! On page 146 of this issue

CREAM "Sunshine of Your Love"
QUIET RIOT "Metal Health"
ARCH ENEMY "Blood on Your Hands"
DONOVAN "Hurdy Gurdy Man"
ALICE COOPER "Poison"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



MARK SEALS

AGE 20
HOMETOWN Evansville, IN
GUITAR B.C. Rich Warlock NJ with Floyd Rose SpeedLoader
SONGS I'VE BEEN PLAYING "Second Heartbeat" by Avenged Sevenfold and "Reject Yourself" by Killswitch Engage
GEAR I MOST WANT DigiTech EX-7 Expression Factory, Ibanez Weeping Demon wah



ASHLEY KIMBALL

AGE 17
HOMETOWN Sherman, ME
GUITARS Squier Stratocaster, Deluxe Player's Stratocaster
SONGS I'VE BEEN PLAYING "Cum on Feel the Noize" by Quiet Riot and "Hungry for Heaven" by Dio
GEAR I MOST WANT Jackson SL2H Soloist



ROB "MACKA" MACKENZIE

AGE 38
HOMETOWN Sydney, Australia
GUITARS '87 and '88 Fender Stratocaster Plus
SONGS I'VE BEEN PLAYING "YYZ" by Rush and "Killing in the Name" by Rage Against the Machine
GEAR I MOST WANT A floor-pedal switching rig by Bob Bradshaw

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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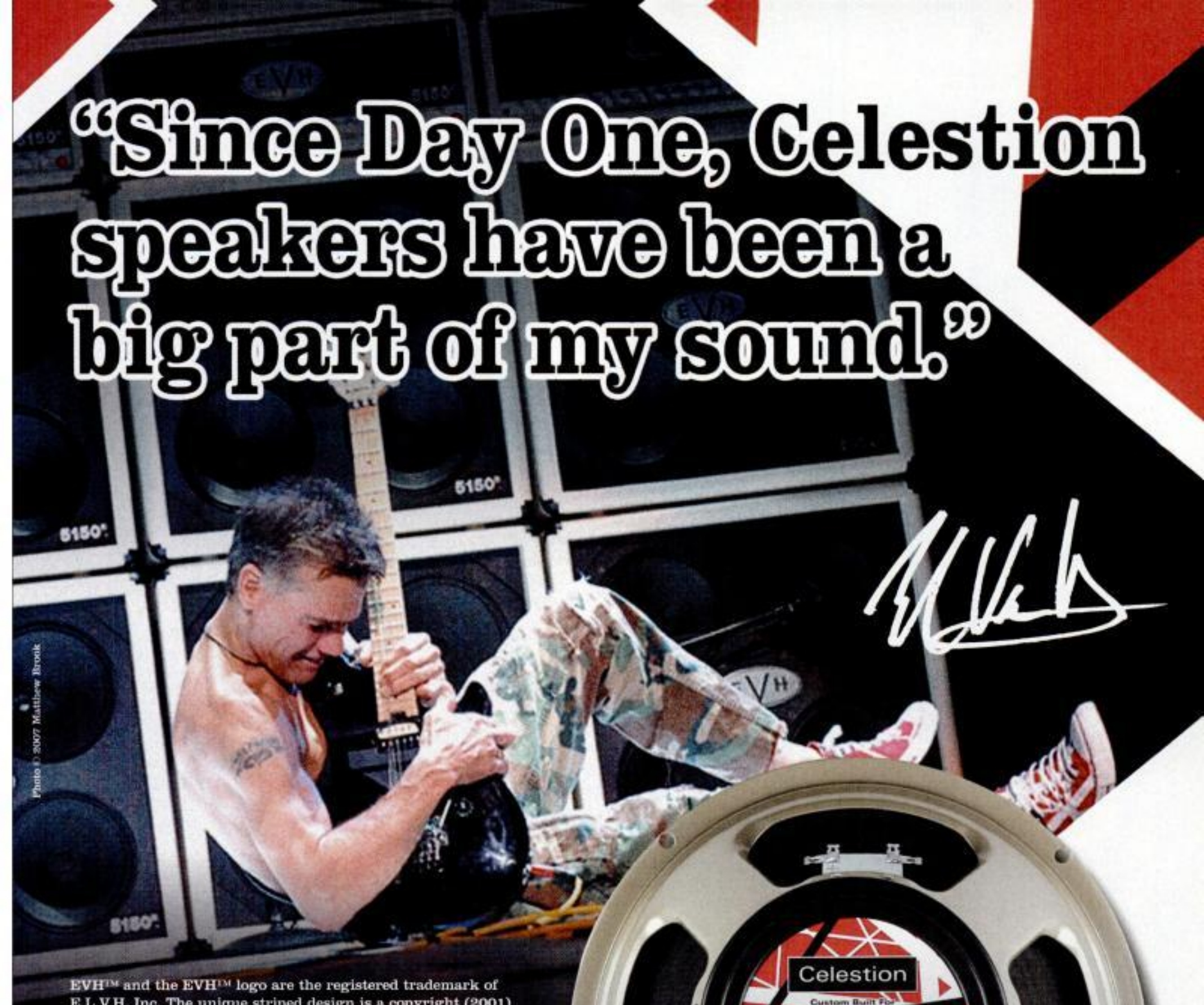


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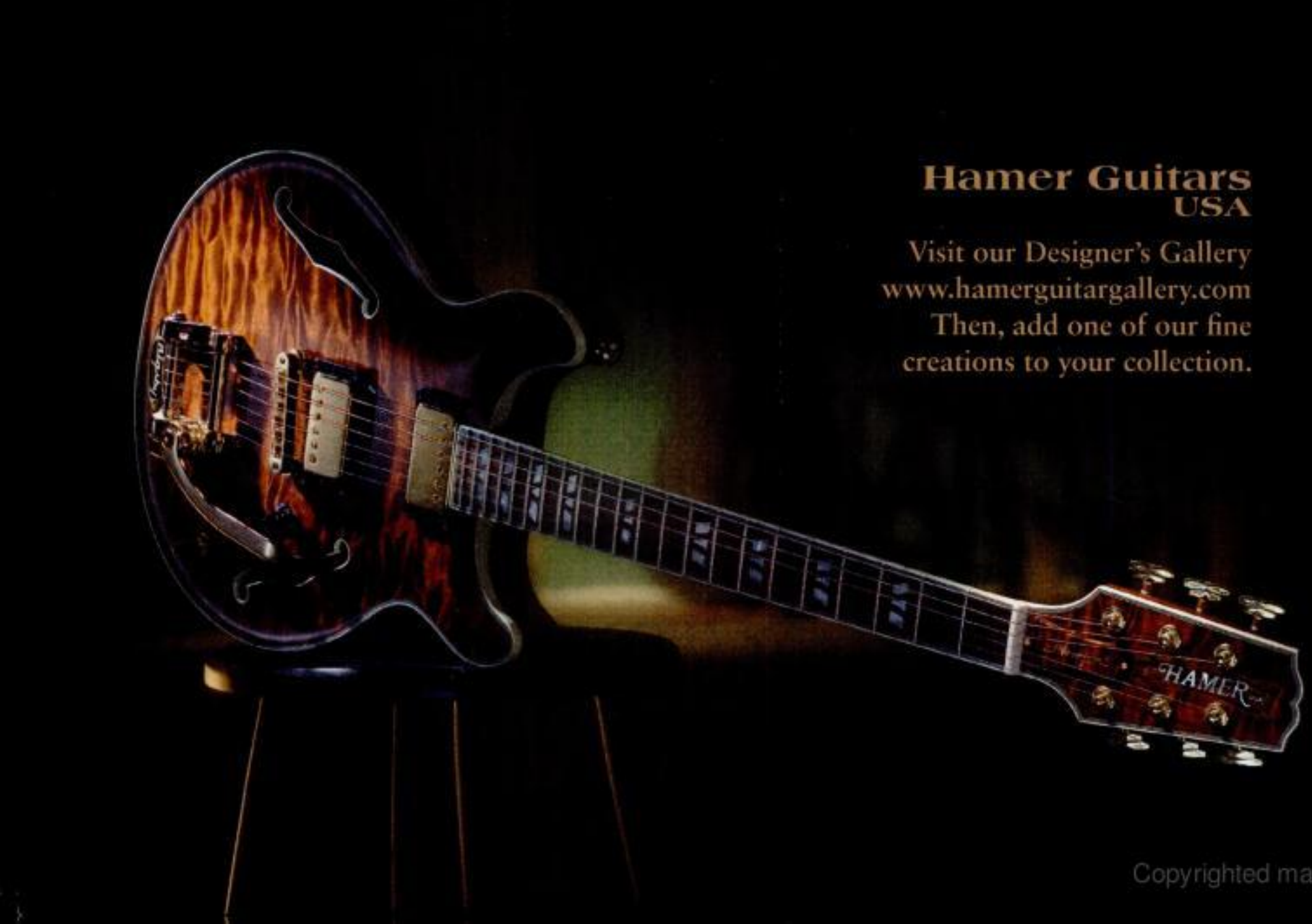
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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 • SETLIST 36 • REVIEWS 38 • INTRODUCING 42 & MUCH MORE!!!

TAB THE BAND

PAPA KIN [*By* JOE BOSSO *Photos by* MELISSA MAHONEY]

FOR BROTHERS TONY and Adrian Perry, the decision to enter the family business was a no-brainer. But when the family business is rock and roll, and ruler of the empire is none other than dear ol' dad, Aerosmith guitarist Joe Perry, who would say no?

"We were destined to be musicians," says Tony, 21, who plays guitar. "From the time we were kids, Adrian and I were messing around with instruments. They were always lying around the house. Resistance was futile."

Even so, privilege and pedigree come with a price. As 26-year-old bassist and singer Adrian sees it, "No matter how good Tony and I may play, we're always going to be judged against our dad. That's the flipside of being a Perry."

For years, Tony and Adrian dabbled in numerous, short-lived groups. Then, in early 2006, they got serious and formed the power trio TAB the Band ("T" for Tony, "A" for Adrian and "B" for drummer Ben Tileston). "From the second the three of us started jamming, everything felt right," Tony says. "We finally found our sound."

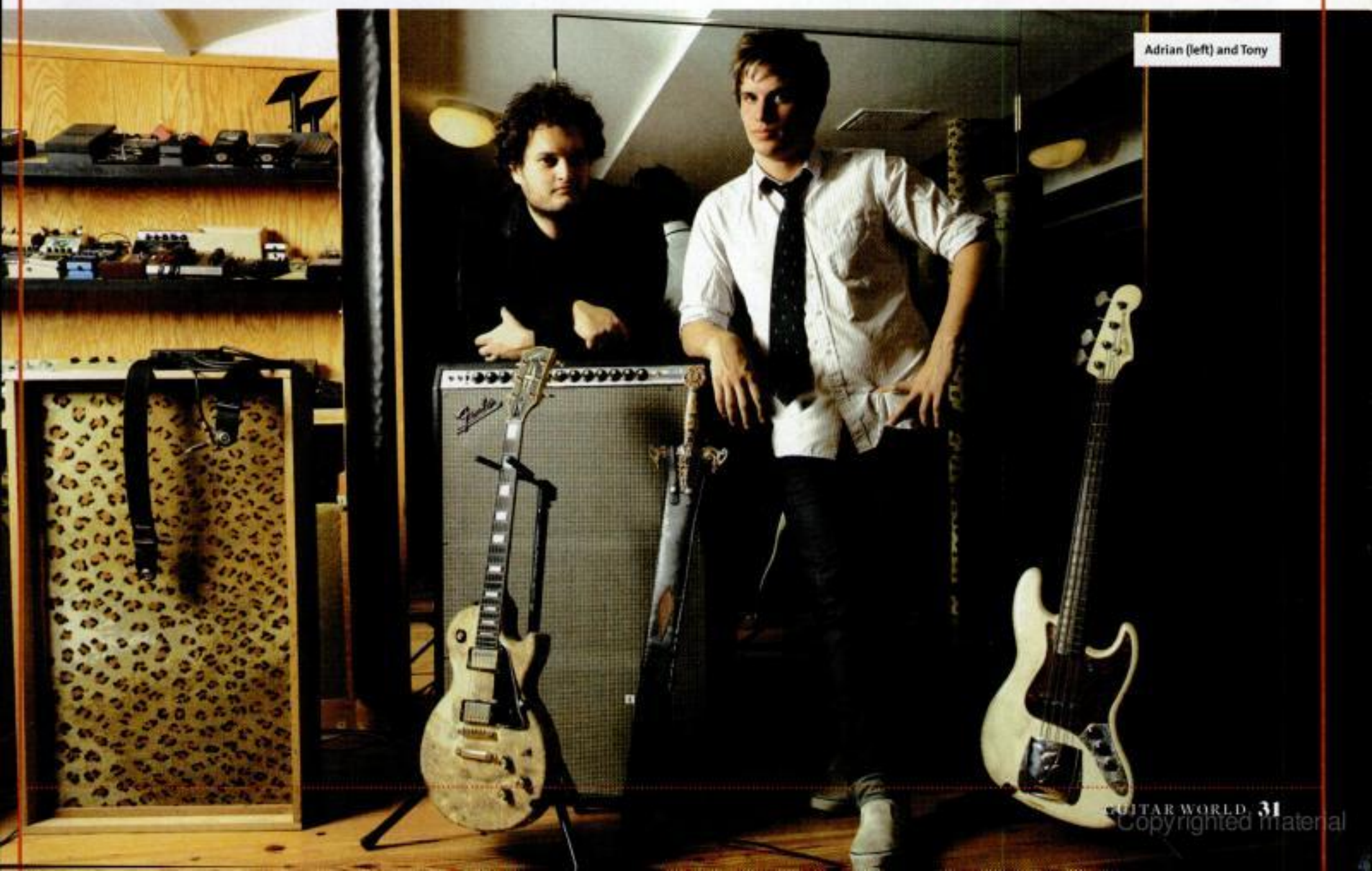
What TAB don't sound like is Aerosmith. Their debut album, *Pulling Out Just Enough to Win* (North St. Records), is filled with corrosive, minimalist stoner riff-rock along the lines of Fu Manchu and early Black Sabbath. It is only on the blusey cut "The Continental," replete with Tony's greasy slide soloing, that the Perry boys come close to approximating their father.

One might assume that life with Joe Perry would naturally include guitar lessons, but Tony quickly dispels that notion. "Dad didn't show us anything!" he says, laughing. "But he was always playing the guitar, writing his tunes. And we just kind of soaked it in like a couple of sponges." ❐

> **"We're always going to be judged against our dad."**

AXOLOGY

- **GUITAR** (TONY) Gibson 1960 Double Cutaway Les Paul, Gibson ES-137T; (ADRIAN) Fender 1957 reissue P-Bass, 1965 P-Bass
- **AMPS** (TONY) Fender Vibro-King; (ADRIAN) Fender Bassman, Ampeg 4x10 cabinet
- **EFFECTS** (TONY) MXR Compressor pedal, Fulltone Ultimate Octave pedal
- **STRINGS** (BOTH) Ernie Ball



Adrian (left) and Tony

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FLIGHT CHECK

THREE YEARS AFTER REFORMING, THE BLACK CROWES READY A NEW ALBUM FOR RELEASE. [By JOE BOSSO]

IN 2007, THE BLACK Crowes convened at Allaire Studios, just outside of Woodstock, New York, to record a new album. The last time they had been together in a recording studio was six years earlier for the 2001 album *Lions*. "We weren't a very happy band when we made *Lions*," says Rich Robinson, the Black Crowes' founding guitarist and brother of singer Chris Robinson. "We weren't communicating that well. Our songwriting was off. We needed a break from the whole thing."

Since reforming in 2005 after taking an "unofficial hiatus" in 2002, the Crowes have concentrated on fixing the cracks in their armature, which has meant plenty of roadwork—and watching members come and go. "It's been a hard process," Robinson says. "We didn't want to make a new record until we were a tight band again with the right lineup. It took longer than I thought, but you can't rush chemistry."

Set for a March release, *Warpaint*, issued on the Crowes' own Silver Arrow Records imprint, captures the reinvigorated group with all of its casual flamboyance intact. New to the group are guitarist Luther Dickinson and keyboardist Adam MacDougall, both of whom add tasteful nuances without strenuous cavorting. Original drummer Steve Gorman, back after a long absence, slips into each groove with fearless authority. Among the album's 15 tracks are a captivating ballad "O, Josephine," a fierce blues-rocker titled "Goodbye Daughters of the Revolution," and the folk-flavored "Whoa Mule," which harkens to the pastoral elegance of Van Morrison's *Astral Weeks*.

"We had more than 50 songs written before going into the studio," Robinson says. "Being on tour for so long, my brother and I fell in love with writing again. We demoed a lot of material, but most of the tracks that made the finished record were the newest ones that hadn't been demoed at all. We kind of just said, 'Screw it. Let's go for spontaneity.' " ❐



Chris (left) and Rich Robinson

JAY BLAKESBERG/RETNA

BETCHA CAN'T PLAY THIS!

PHIL X

ON DISC

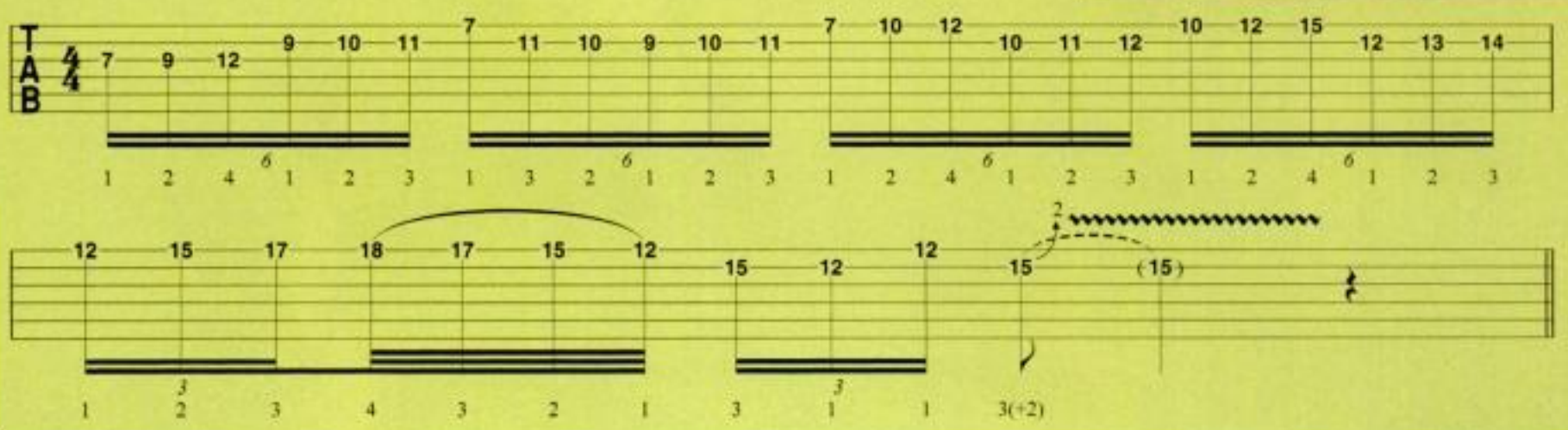


"I CAME UP WITH THIS lick when I wanted to practice alternating wide and narrow fret-hand stretches from string to string. Everything is alternate (down-up) picked except the second half of beat one in bar 2, where I use a triple pull-off combination to play four 32nd notes on a single string. This move uses all four fret-hand fingers and requires a pretty wide stretch that should become easier to do with practice. When pulling off each finger, flick the string slightly in toward the palm to make the notes ring with sufficient volume.

"There are a couple of position shifts in bar 1, so be sure to use the fret-hand fingerings indicated. Notice that I use two fingers to bend and shake the last note in bar 2. The second finger gives you more strength with which to push the string and better control over the vibrato. Try to make the vibrato wide and sexy!

"In terms of note content, the run is based on the E minor pentatonic scale (E G A B D) with several chromatic passing tones added, which give the line additional harmonic color and a nice, rolling contour." ❐

Phil X has played guitar on albums by Rob Zombie, Alice Cooper, Kelly Clarkson and Daughtry, among others. For more information, visit thephilxshow.com.



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GW'S JIMI HENDRIX SPECIAL FROM 1985: SEE EVERY PAGE!

In September of 1985 *Guitar World* published a tribute to Jimi Hendrix, and now you can see every page from that classic issue in our online Back Issue Viewer. Read what Hendrix meant to players like Johnny Winter, Eric Clapton and others. See the story of Electric Ladyland studios and read interviews with Noel Redding, Mitch Mitchell and many others. The Back Issue Viewer also features every page from the very first issue of *Guitar World* from 1980, and more classic issues are being added regularly.

MICHAEL KELLY PATRIOT BLACK GUITAR GIVEAWAY!

Enter for the chance to win a Michael Kelly Patriot Black electric guitar valued at over $600! Visit the Contests section of the site to learn more.

"THE DEVIL WENT DOWN TO GEORGIA" VIDEO LESSON

Guitar World transcriber Jeff Perrin shows you how to play the Charlie Daniels Band classic "The Devil Went Down to Georgia" on guitar. Watch the video lesson at guitarworld.com/devil.

METALKULT.COM!

Guitar World's extreme metal site, MetalKult.com, has posted downloadable audio files of a rare January 1988 Death rehearsal session. The Chuck Schuldiner–led group rips through the following songs prior to the recording of the *Leprosy* record: "Left to Die," "Open Casket," "Pull the Plug," "Choke on It," "Born Dead" and "Forgotten Past."

PLUS, be sure to check out fellow readers' gear in the User Gear Gallery, chat with other *Guitar World* fans in our Forums, and visit tabs.guitarworld.com for a sneak peak at *Guitar World*'s new (beta) online tablature site.



Enter to win a Dean Leslie West Soltero (left) and Michael Kelly Patriot Black

INQUIRER [*By* JOE MATERA]

ERIC PETERSON *of* TESTAMENT



FRANK WHITE

What inspired you to start playing guitar?
I was in eighth grade and really liked Joe Perry, Ace Frehley and Ronnie Montrose—guys like that. I really dug the leather pants, blood-red B.C. Rich guitars and long hair. I was like, 'Yeah, I want to be like that!' That whole period of rock from around 1976 to 1978 was what got me into eventually playing guitar. Later on, when I bought Judas Priest's *Unleashed in the East*, I got into playing metal.

What was your first guitar?
It was a cherry-burst Memphis Les Paul, which was a very cheap replica of a Les Paul. My Dad had bought it for me, and I kept it for about a year and a half. I eventually sold the guitar because I hated it and got a black Fender Strat with a rosewood neck instead.

What was the first song you learned?
"Wasted" by Def Leppard. I was in eighth grade and a 12th grader showed me how to play it. He could play all that kind of stuff, and to me he was like the best guitar player ever.

Do you remember your first gig?
It was at a talent show, again while I was in eighth grade. I had a band called Black Widow. We played a couple songs, including "Rock 'n' Roll Fantasy" by Bad Company. I had a Traynor amp and my Memphis Les Paul. The performance went really well, and afterward everybody wrote in my yearbook how great I was and that I should stick with it and become a rock star.

Ever had an embarrassing onstage moment?
I once slipped in front of an audience. We were opening a show for Halford at the House of Blues, and Chuck [*Billy, Testament vocalist*] had announced me to the crowd and as I was walking out onstage, waving to everybody, I just kind of slipped and fell on my ass. I've fallen down a number of times because of not being able to see correctly.

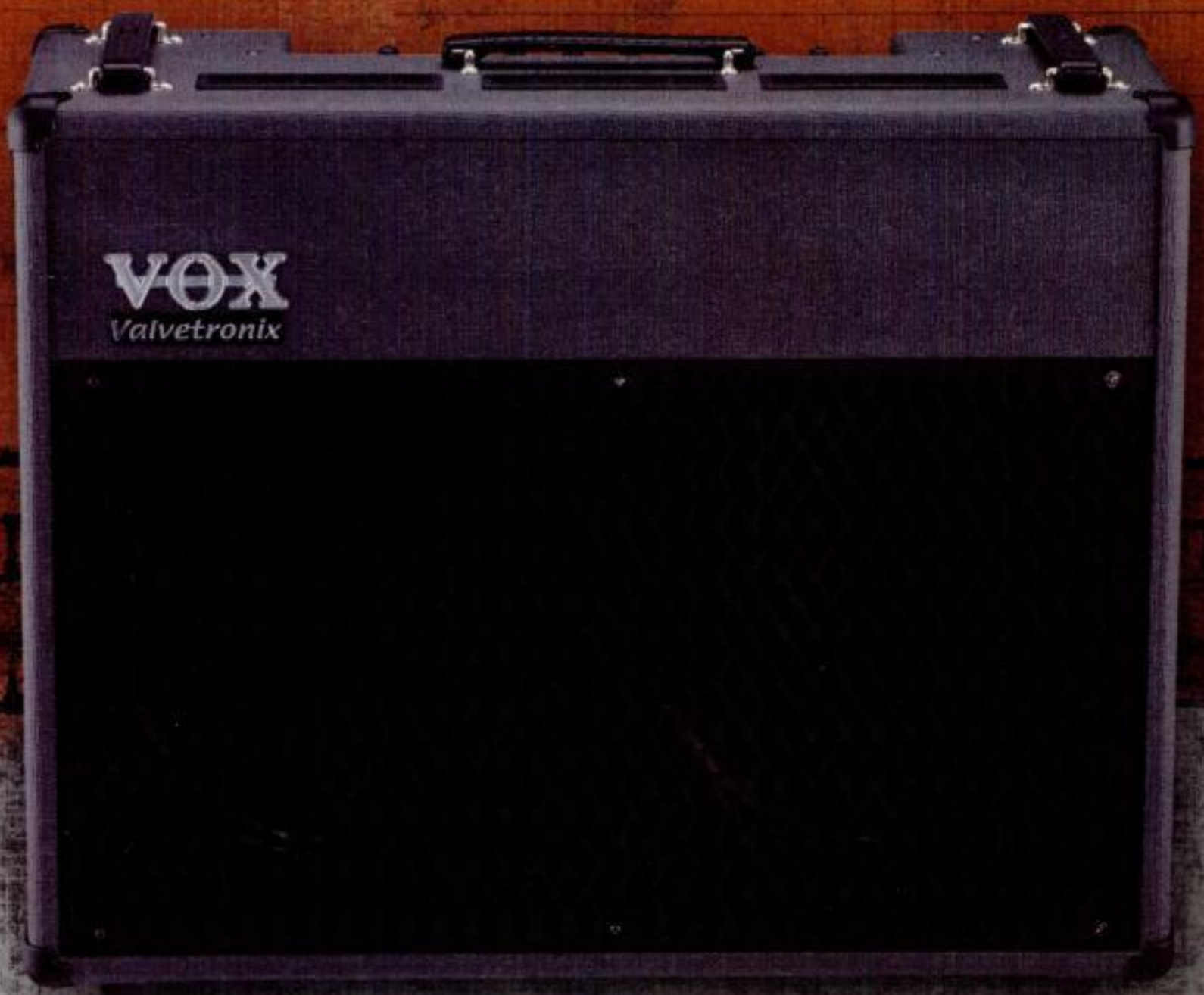
What is your favorite piece of gear?
Right now it's a Vox wah. I love how the sweep on that thing works. It is just sweet. And I like that it doesn't make a big noise when I switch from a heavy tone to the wah. It's really quiet.

Got any advice for young players?
Practice, and get yourself a cheap recorder so you can record and analyze your playing. Play back what you recorded and run harmonies and leads on top of it so you can improve those skills. Most importantly, have fun with it all. ❐

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GUITAR WORLD JANUARY 2008



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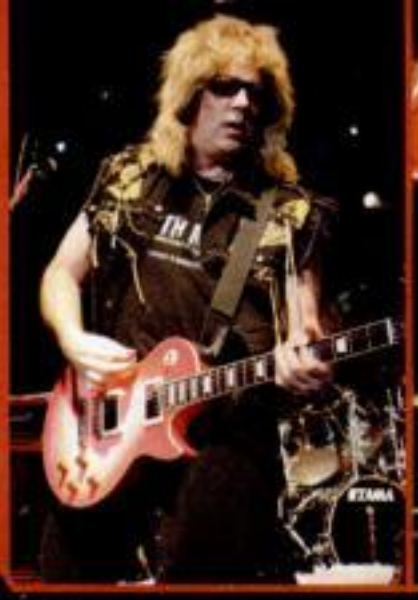
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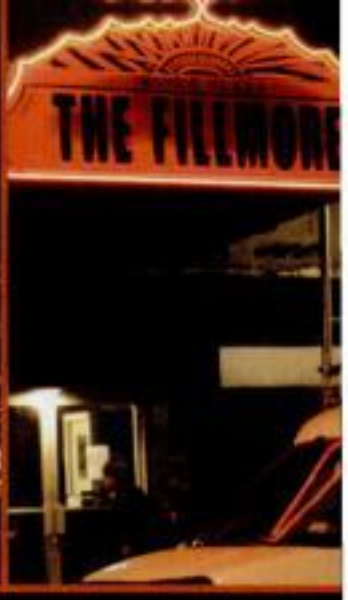
JAY JAY FRENCH

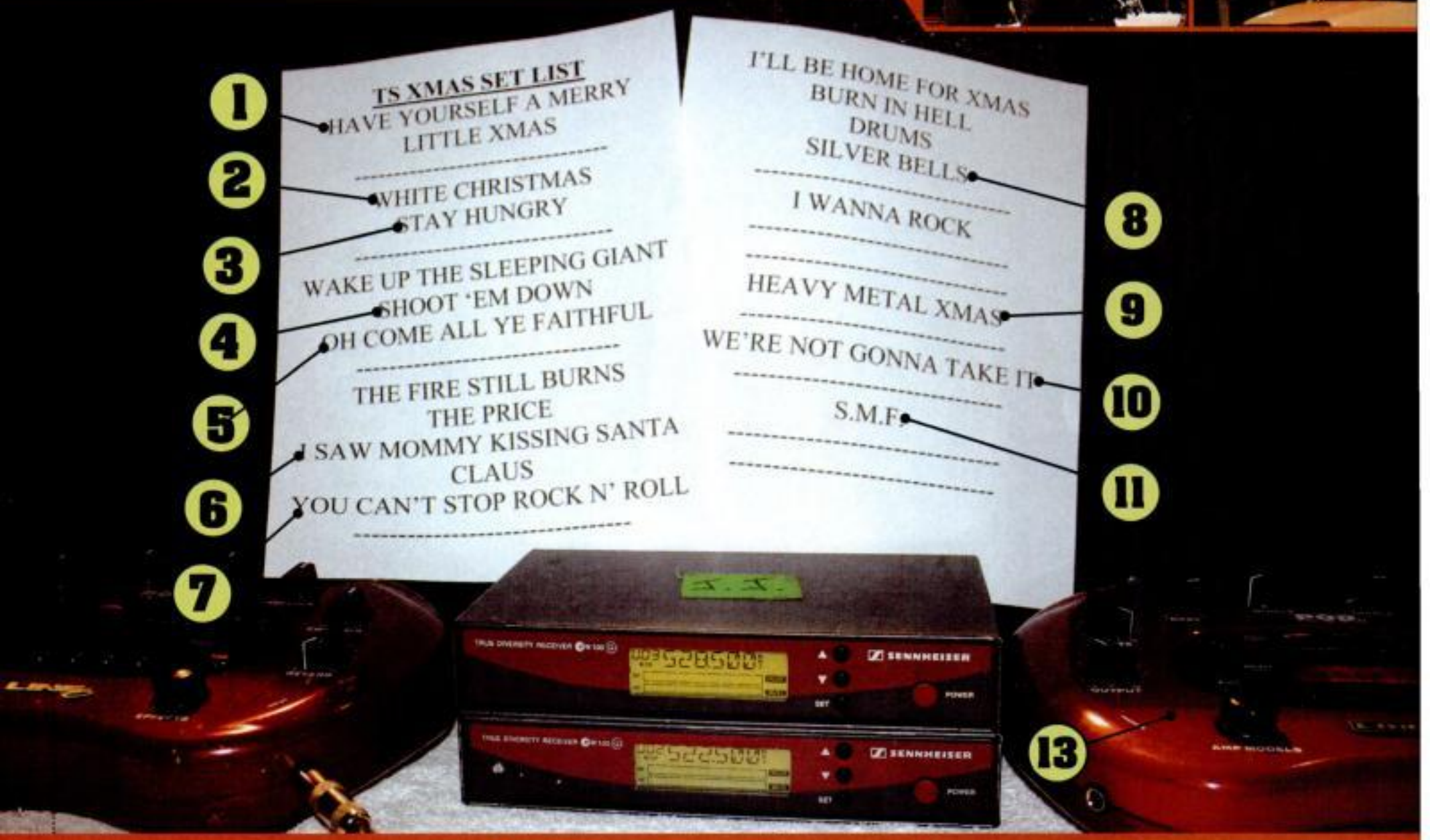
OF TWISTED SISTER

THE FILLMORE AT IRVING PLAZA • DECEMBER 21, 2007 • NEW YORK CITY

[*Interview by* **RICHARD BIENSTOCK** *Photos by* **CARLA FREDERICKS**]







1. "HAVE YOURSELF A MERRY LITTLE CHRISTMAS"

"We're doing three holiday shows this year, and this is the opener for each one. Dee comes out dressed as Santa Claus. 'Have Yourself a Merry Little Christmas' is also the first track on our album, *A Twisted Christmas*, which is essentially our homage to bands we love. This one is our nod to the Ramones, because in the middle of it we go into this fast break where we all sing, 'Ho, ho, ho—let's go!' "

2. "WHITE CHRISTMAS"

"We do this one in the style of Iron Maiden, with a harmony guitar solo, just like on the Christmas album. One thing about us is that what you see live is exactly what's on the record. Twisted Sister never jams. Never has, never will."

3. "STAY HUNGRY"

"The title song of our biggest album. It's the first original tune in the set. It's a staple, and it works great here. I don't want to sound cynical about it, but we're entertainers. We understand how a show should ebb and flow. A Twisted Sister concert is a cathartic emotional response technique that we've developed as a band over many years."

4. "SHOOT 'EM DOWN"

"Our song, but more or less a homage to AC/DC. One of the all-time classic Twisted tunes."

5. "OH COME ALL YE FAITHFUL"

"On our website someone wrote [*assumes dopey voice*] 'Anyone notice that this song sounds exactly like "We're Not Gonna Take It?" ' And it's like, 'No, wow! Are you serious? What a concept!' "

6. "I SAW MOMMY KISSING SANTA CLAUS"

"Our homage to Judas Priest. It's basically 'You've Got Another Thing Comin'.' "

7. "YOU CAN'T STOP ROCK 'N' ROLL"

"The title track of our second album. And also my favorite of all the songs Dee wrote for the band. I could play it forever. I love it."

8. "SILVER BELLS"

"We drop fake snow during this one. The snow, by the way, is soap. Anytime you see snow in a movie and it's sticking to people's bodies, it's soap. And when you inhale it, you choke. It sucks."

9. "HEAVY METAL CHRISTMAS"

"Our ridiculous rewrite of 'The 12 Days of Christmas.' There's 12 silver crosses, eight pentagrams, six cans of hairspray, four quarts of Jack...stuff like that. It ends with 'A tattoo of Oz-zy.' "

10. "WE'RE NOT GONNA TAKE IT"

"Gotta do it, every time."

11. "S.M.F."

"For all the Sick Mother Fuckers who love this band. A good Christmas tune. We like to spread the good cheer around, you know?"

12. EPIPHONE ELITIST TWISTED SISTER LES PAUL STANDARD



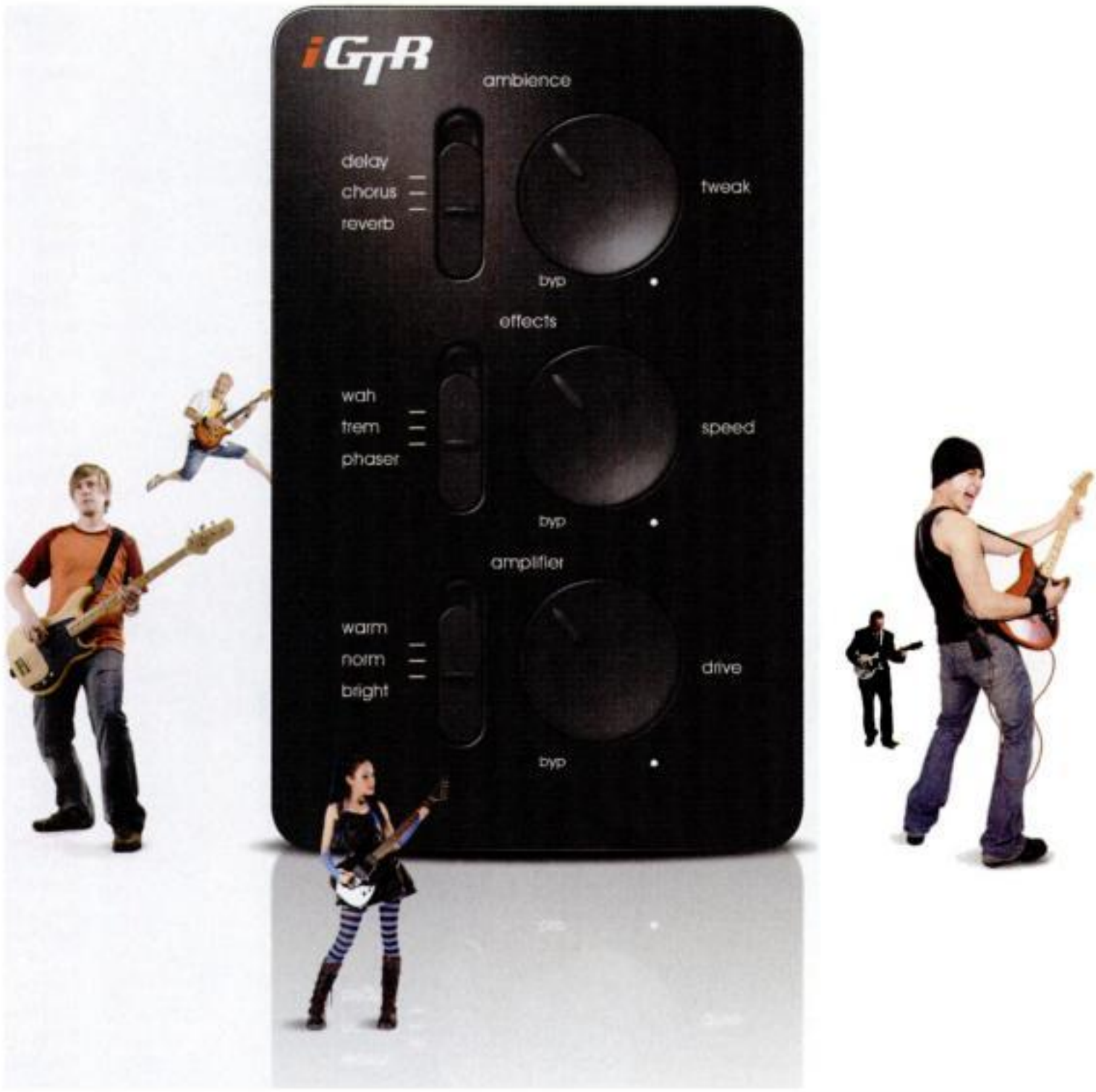
"My signature guitar. I've been playing these since Twisted got back together in the late Nineties. It's got BurstBucker pickups, a thinner Seventies-style neck and a scooped back, which is really nice when you're running around onstage. It doesn't cut into you."

13. LINE 6 POD

"We rent amps for each show, so we use the PODs to make sure our sound is consistent. [*Co-guitarist*] Eddie Ojeda sets them. I always say to people, 'For all the money I've spent on custom amps, custom tubes, all this gear, my life is determined by a chip that costs about six cents to manufacture in China.' Basically, I show up for a gig with two guitars, a wireless and a POD."

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DAN DONEGAN

AS DISTURBED'S GUITAR MONSTER, HE'S HELPED INFECT MILLIONS OF FANS WITH "THE SICKNESS." BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

Your solo in "Stricken" is one of my favorites. How long did it take to write? Also, do you plan all of your solos, or are they spontaneous?

—Norman Staller

The last thing I want is to sound stale when we're cutting a record. That spark of discovery has to be there. So I try to vibe with the music and the chord changes and see what happens. In the case of "Stricken," that's what I did. I had a sense of where I wanted the solo to go, but I didn't write it out beforehand.

★★★★★

I've read interviews in which you said there was a lack of great guitar solos in music. In your opinion, is there anybody out there who's flying the flag?

—Large Mike

There still isn't enough soloing being done to satisfy me. But if I had to pick a band that had some cool solos, I'd say it's Avenged Sevenfold. Those dudes [*Zacky Vengeance and Synyster Gates*] are doing some great stuff. When I hear their music, I say to myself, Whoa, time to get practicing!

★★★★★

"The Sickness" is an all-time classic tune. But do you ever get tired of playing it live?

—Chris Gibson

I fully realize that "The Sickness" put us on the map. We wrote it when we were just a club band, years before anybody knew who we were. So when I go onstage and people go crazy to the opening drumbeat, there's no way I can get tired of that feeling. But if you're asking, "Do I play it while I'm sitting at home?" no, of course not.

★★★★★

Your signature series Washburn guitar is named "Maya," after your daughter. But what if you have a son or another daughter? Will they, too, be immortalized with a guitar named after them?

—Dave "Hands" Stanzialli

As it turns out, my wife and I did have a son, Justin, who was born this past June. So now that's what everybody is saying: "What are you going to do? Your son's going to feel left out." I think it's a matter of my daughter being the first born, you know? That's why I named the guitar after her. I'll have to find some way to make my son feel special. Maybe I can have an amp called "The Justin."



When I hear Avenged Sevenfold's music, I say to myself, Whoa, time to get practicing!"

★★★★★

Dimebag Darrell is one of your heroes (and mine). Did you ever meet him?

—Dumb Sean Tupa

Many times. We got to know each other during some of the Ozzfests we did together. He and Vinnie Paul became great friends with my whole band. Dime was the best. Usually, I'm afraid to meet somebody who's an idol of mine because I'm always disappointed. Not so with Dime. He was friendly, honest, loved to laugh, just the sweetest guy on the planet.

Is there any non-heavy music that you like, and if so, what is it?

—Rudra Patel

I respect most types of music. Talent is talent. If I walk into a blues bar or a jazz club, and the musicians are doing their thing with passion and feeling, hey, I'm with them all the way. Be real with your art and you're okay in my book.

★★★★★

Every band dreams of having a Platinum record. When it first happened for you, how did you feel?

—Jack Krim

It was surreal. I always wanted a career in music and to have a successful band, but when I first saw people actually responding to Disturbed and buying the CDs, it was amazing. Success is something I don't take for granted. I never lose the knowledge that people out there pay money because they love what Disturbed does, and we owe them our best every time.

★★★★★

I'm trying to build up my chops, but I'm in a rut. I keep playing the same old patterns. What advice do you have for me?

—Richard Roma

That's a toughie. Somehow, you have to think outside of the box. The second you start playing the same old thing, try to let your fingers go somewhere else. Play wrong notes; play weird stuff. Play anything other that what you're used to. If you do that, before long you'll be out of your rut.

★★★★★

Disturbed have done some interesting cover songs, such as "Land of Confusion" by Genesis and "Shout" by Tears for Tears. Are you going to have a cover tune on your new album?

—Dave Moss

LARRY MARANO/LFI

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I probably shouldn't say this yet, but we're probably going to have a version of Faith No More's "Midlife Crisis" on the record. The only difference is those other songs were more of a challenge—taking tunes that were lighter and putting our spin on them. The way Disturbed does "Midlife Crisis" is more of a straight-up tribute. We don't mess around with it that much.

*****

I've read that some U.S. soldiers in Iraq play Disturbed's music to psych themselves up. How does that make you feel?

—John Williamson

You know, what they do is amazing; what we do is easy. The most touching moment in our career so far was when we were presented with a Bronze Star from a lieutenant who came to one of our shows with his wife. We didn't feel that it would be right for us to accept it. I mean, this was something that he earned by risking his life on the battlefield. We're just a band that plays music. But he and his wife were in tears, insisting that we accept it. He said that our music was a constant presence for him and his troops in Iraq, and he felt that in a way we were with them on all of their missions. How could we say no after hearing that? It was a very emotional night backstage.

*****

If you could have written any song in history, what would it be?

—Shelley Levene

My pick would probably change every day, depending on what mood I was in. But if I had to choose one song it would have to be something by Black Sabbath, because they affected me so much as a kid. I think I'd actually choose the song "Black Sabbath." To write those three notes in the beginning—three notes that say so much—that's just pure genius.

*****

When Disturbed played Ozzfest, how much did you get a chance to hang out with Ozzy? Was he cool to the other bands?

—George Aaronow

We did a number of Ozzfests, and each time Ozzy was wonderful to us, and the other bands, too. I mean, you don't see him all the time. It's not like he's going to hop on your bus every day and watch movies with you. But yeah, those times I did bump into him he was always very nice.

*****

I'm 28 years old and play in a really heavy band. We haven't made it yet, but we're trying. Am I too old to get a record deal?

—James Lingk

No, man, you're not too old! It all depends on what you have to offer as a musician. Do you really mean it? Are you willing to pay the dues? Are you willing to sacrifice and do whatever it takes to make it? Plus, are you in with the right bunch of guys; do they mean it as well? Don't forget, it's the music *business*. A record company has to see that you have talent, but more important, they want to know that you're fully committed. The work doesn't end when you get a record deal. In many ways, that's when it all begins.

*****

You have such a cool guitar tone. What kinds of amps and effects do you use?

—Inga Hootz

Live, I use my signature Randall Custom 1086 preamp module. You plug into that thing and you're going to sound great, no two ways about it. I don't use too many effects. My rhythm tone is pretty straight up. Sometimes I use a Dunlop Cry Baby wah pedal or a Digi-Tech Whammy Pedal, but only in certain spots. Most of my sound is right out of the 1068. I will say this: The majority of the time, I have my guitar in standard tuning, which I think helps maintain a clarity of tone. A lot of guitarists tune so super-low these days that it muddies up their sound.

*****

Britney Spears or her little sister, Jamie-Lynn? Help me decide!

—"Shredman" Steve

Wow, Steve! Well, I guess that depends on what you want to do with them, although I think I have a pretty good idea. You know, you're on your own with this one, brother. I'm not into manufactured pop stars, and that's what Britney Spears is. I don't even know what Jamie-Lynn does, so I can't say much about her. I guess if you can get an introduction to either one, you'll just have to work your magic. ❐



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CRUEL AND UNUSUAL

ON *OBZEN*, MESHUGGAH RETURN WITH A PUNISHING VOLLEY OF ODD-METERED RHYTHMS AND BRUTAL GUITAR RIFFS.



MESHUGGAH
oBzen
NUCLEAR BLAST
by **BRAD ANGLE**

SINCE FORMING IN the university town of Umeå, Sweden, in 1987, Meshuggah have spent the past two decades evolving from a Metallica-inspired thrash act into renowned tech-metal pioneers, the creators of a distinctive style of odd-meter, far-out and extremely heavy metal. Beginning with Meshuggah's second album, 1995's *Destroy Erase Improve*, the band's abiding goal has been to defy the standard of 4/4 meter by using polyrhythms and off-rhythm beats, while still writing some of the most neck-breaking grooves imaginable. Over the years, as Meshuggah successively released groundbreaking albums like *Chaosphere*, *Nothing* and *Catch Thirtythree*, accolades from critics and fans have increased exponentially. (Last year, Meshuggah's catalog was even the focus of a scholarly essay on rhythm and meter that appeared in *Music Theory Spectrum*, the journal for the Society for Musical Theory.)

It's exactly this curious ability to be both exceedingly technical and utterly headbang-able that has both Berklee theory nuts and Ozzfest floor-punchers patiently, and in many cases obsessively, waiting for the band's next release. If you count yourself among the eager, your wait is over. *obZen* (Nuclear Blast) is here, and, thank the Norse gods, it does not disappoint. Meshuggah's sixth full-length release may just be their most brutal installment yet.

The heart of Meshuggah's metronomic fury are axmen Fredrik Thordendal and Mårten Hagström, and drummer Tomas Haake (more on him later). To reach the subterranean sounds on *oBzen*, Thordendal and Hagström wield custom Ibanez eight-strings. Because of the sonic mush that occurs when one tries to chomp down an eight-string power chord, the pair is forced to come up with rhythmically creative single-note lines.

In that pursuit, "Combustion" opens the record with a barrage of syncopated staccato riffs. Meshuggah play with structure and dynamics by periodically interrupting the onslaught to return to the solo, opening guitar riff. Thus, when the band drops back in, it's as if a thundershower of hammers starts raining from the sky.

Thordendal's fusion-inspired solo gracefully soars through this carnage adding a perfect melodic counterpoint to the hard-swinging polyrhythm, courtesy of Haake. Having sat out of the recording of 2005's *Catch Thirtythree* (on which he co-programmed drums using ToonTrack's Drumkit from Hell software), Haake returns on *oBzen* to provide live percussion.

Where *Catch Thirtythree* was essentially a 13-song meditation on one robotic, mathematical metal theme, *oBzen* shows Meshuggah creating autonomy among tracks, resulting in songs that are faster, more jagged and ultimately more organic. A good example of this is "Bleed," which features some stunning triplet riffage thanks to Haake's kick drum and the unified attack of Thordendal and Hagström and bassist Dick Lövgren. Other highlights are the shifting-meter maelstrom "Pravus," the hypno-psych trip-out "Pineal Gland Optics" and the prog journey "Dancers to a Discordant System."

But the clincher comes during the title track, on which Thordendal and Hagström lay down a monster jackhammer riff that provides a killer rhythmic background for vocalist Jens Kidman's raspy, cold-as-ice vocals. When the two axmen begin to bend notes midsong, it's the sickening groan of an old ship creaking on the water—or a large building about to crash down upon you. Consistently inventive and supremely heavy, with *oBzen* Meshuggah once reach to achieve a perfect musical state of tranquility in chaos by marching to the offbeat of their own drummer. ❐



ARSON ANTHEM
Arson Anthem
HOUSECORE

Obviously, Philip Anselmo is no Dime-bag Darrell on guitar, but he plays with enough passion and rage to make the rudimentary hardcore passages on Arson Anthem's self-titled eight-song EP vibrate like the handle of a whirring chainsaw. The band, which also features Eyehategod's Mike Williams on vocals and Hank Williams III on drums, is savage and raw, emphasizing feel over finesse. The songs are short, overdistorted and unevenly recorded, echoing the DIY vibe of Eighties face-shredders like Void and Negative Approach—no melody, dynamics or solos, just 11 minutes of merciless pummeling.
—Jon Wiederhorn



ARLEN ROTH FEATURING LEVON HELM
Toolin' Around Woodstock
AQUINNAH

Legendary session man and guitar instructor Arlen Roth teases his Tele-style, resonator and lap-steel axes in this homespun session cut at Band drummer Levon Helm's studio/cabin. Sweet tones and tasteful playing dominate a laid-back songbook of rock and roots classics, but the soul factor soars when Roth sweats out instrumental slow burns through Dylan's "Ballad of a Thin Man," on which he squeals and weeps like Roy Buchanan, and "Unchained Melody," a prayerful dedication to the late Danny Gatton. Another highlight is Roth and guest Sonny Landreth's moaning dual-slide take on Chuck Berry's steel guitar instrumental "Deep Feeling."
—Ted Drozdowski



WIDESPREAD PANIC
Free Somehow
WIDESPREAD

Following George McConnell's abrupt mid-tour departure in 2006, Jimmy Herring stepped up to bat as potential permanent replacement for the late, and still lamented, Michael Houser. A fluid, immaculate technician, Herring brings a Houser-like knack for long, luscious, yet understated runs to songs full of urgent southern-gothic enigmas. Herring climbs a stairway to 7/4 on "Three Candles," calls upon his stint with the Dead as a surrogate Jerry Garcia for "Already Fried," and sounds like every Steely Dan ringer rolled into one in "Angels on High."
—Richard Gehr



WARBRINGER
War Without End
CENTURY MEDIA

Punky retro-thrash fueled by a quick right hand attack, *War Without End* aims straight for the San Francisco Bay Area terrain of Metallica and Exodus, as well as down-coast cousins Slayer at that band's blurriest. Guitarists Adam Carroll and John Laux howl in twin-lead abandon on screeching, speed metal highballs such as "Total War" and "Born of the Ruins," dive-bombing, slashing and shredding their way through an old-school production job by Bill Metoyer that bleeds bullet-belted authenticity.
—Martin Popoff



BOB MOULD
District Line
ANTI-

Along with Sonic Youth and the Pixies, Bob Mould made droning alternate-tuned rhythm guitar a signature of alternative rock. The sound is in evidence on *District Line*, particularly its opening track ("Stupid Now"). Mould's wall of guitars, however, is slightly less imposing than when he led the influential Hüsker Dü and Sugar. The charging "Who Needs to Dream" could be leftover from the latter, although the vivid storytelling and acoustic and electric textures of "Again and Again" display his growth as a writer and sonic architect. And his keyboards, a holdover from his recent dance music forays, simply add muscle to this brawny disc.
—Ted Drozdowski

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BLACK TIDE

AQUA TEENS [By JON WIEDERHORN Photo by JUSTIN BORUCKI]

THE SWAGGERING ROCK rhythms, fist-in-your-face thrash riffs and fleet-fingered solos of Miami's Black Tide are the work of skilled musicians who have taken years to hone their craft. That those "years" began before they finished puberty is irrelevant.

"People make such a big deal about how young we are," grumbles 14-year-old frontman Gabriel Garcia. "I don't think age matters. Our music speaks for itself."

So far, people seem to be listening. Since summer 2007, Black Tide have played Ozzfest's mainstage (after being taken off the Jägermeister-sponsored stage for being underage) and opened for Avenged Sevenfold. On February 5 they'll release their major-label debut, *Light from Above* (Interscope). The album is brash and bracing, sounding like a fluid blend of Megadeth, Iron Maiden and Guns N' Roses.

"I definitely have my influences," Garcia admits. "But I try to play in my own style. And I'm always writing."

His love affair with the guitar began at age seven when he saw his older cousin play. When Garcia got his own ax two years later, his cousin taught him basic rhythm. His lead work, however, was learned from tablature. "I didn't really know any rock music back then," Garcia admits. "My dad was into disco and my mom loves Spanish music. But I soon got into everything from Megadeth to Steve Vai."

At 10, Garcia formed the band Radio with his brother Raul, then 13, on drums and Raul's school friends Alex Nunez and Zachary Sandler on guitar and bass, respectively. Two years ago, Radio were accepted for the main showcase at the 2006 Florida Music Festival, a gig that earned them their deal with Interscope Records. Raul subsequently quit and was replaced by Steven Spence. A quick name change later, and Black Tide were in the studio with producer Johnny K. (Disturbed, Machine Head), and their handlers were plotting out their future.

"Everything's happening really fast, but we're ready for it," Nunez says.

"It's a good thing we're doing good," Garcia adds. "I failed the seventh grade. If I didn't have this band I'd be a fucking bum." ❐

AXOLOGY

- **GUITAR** (GARCIA) Jackson Soloist-2; (NUNEZ) Dean '79 Reissue ML, Razorback 255
- **AMPS** (GARCIA) Mesa/Boogie Dual Rectifier; (NUNEZ) Marshall JCM2000
- **EFFECTS** (GARCIA) Ibanez Tube Screamer; (NUNEZ) MXR Zakk Wylde Overdrive, Dunlop Jimi Hendrix Signature Wah
- **STRINGS** (GARCIA) Various; (NUNEZ) D'Addario

Garcia (left) and Nunez



INTRODUCING



EMIGRATE

ALBUM *Emigrate* (Motor Music)

THE SOUND Industrial metal

HISTORY When Rammstein took a year off from touring and recording in 2005, founding guitarist Richard Z. Kruspe seized the opportunity to launch his side project, Emigrate. The four-piece's self-titled debut retains Rammstein's industrial metal flavor while sounding uniquely Kruspe-like, thanks to the axman's assumption of lead vocal duties.

TALKBOX "At one point, I was asking myself, 'Does the world really need my record?' " Kruspe says. "But I *had* to do it, simple as that!"



20 GRIT

ALBUM *Beyond Disorder* (20 Grit)

THE SOUND Hard rock

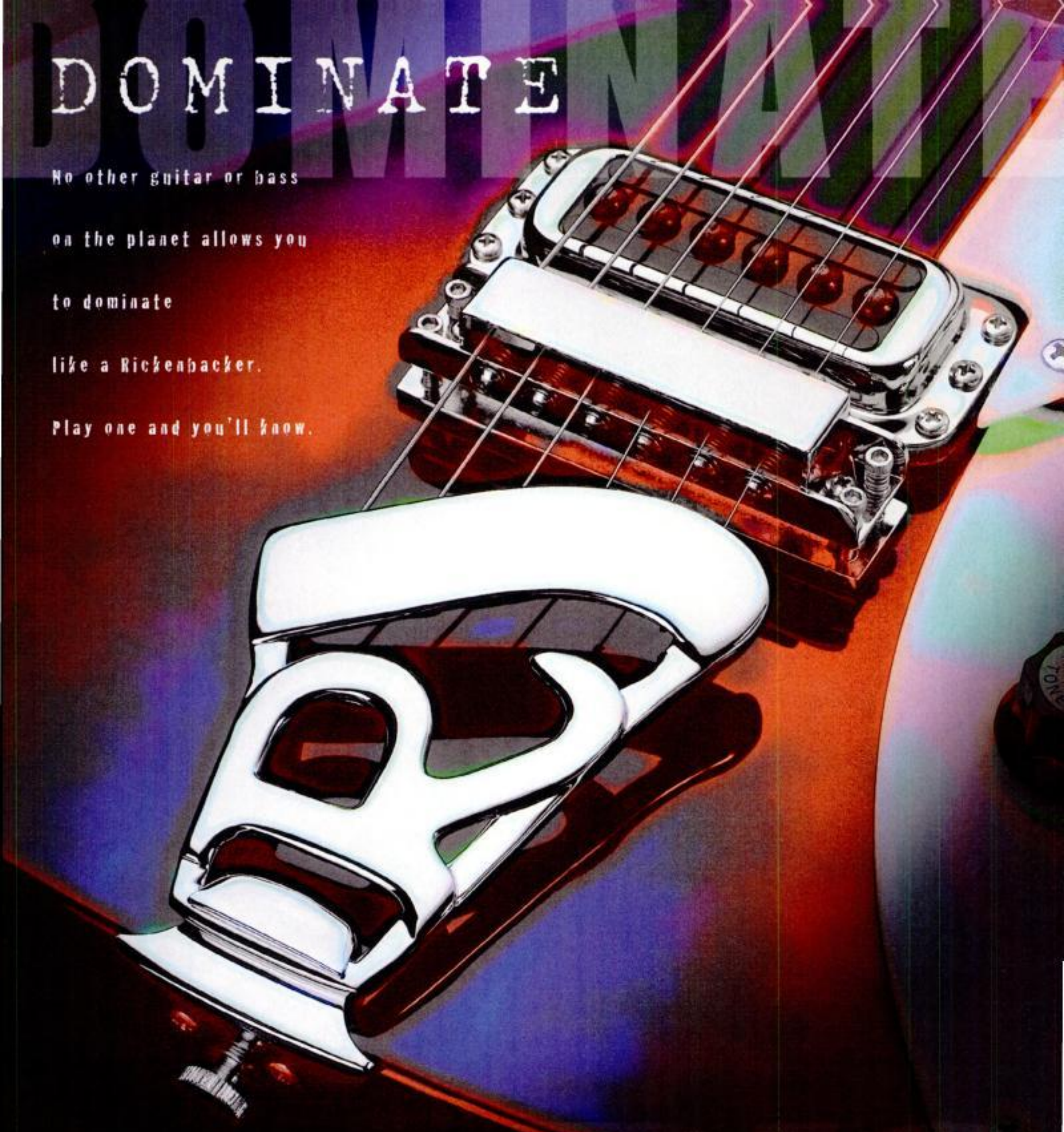
HISTORY Since 1987, Bay Area rockers 20 Grit have kept on keeping on. On *Beyond Disorder*, guitarist Tommy Martin and crew hang tough with hard-rocking rousers like "Nothing Will Stop Me" and "Come Alive," which owe a debt to heavy alt-rockers like Alice in Chains and Godsmack. The hard-working 20 Grit report that they're armed and ready to play private parties, corporate events and even stadium shows.

TALKBOX "When we set out to record *Beyond Disorder* our main goal was to achieve international status on a monumental plateau," Martin says. "We want to go all the way to the top and beyond."

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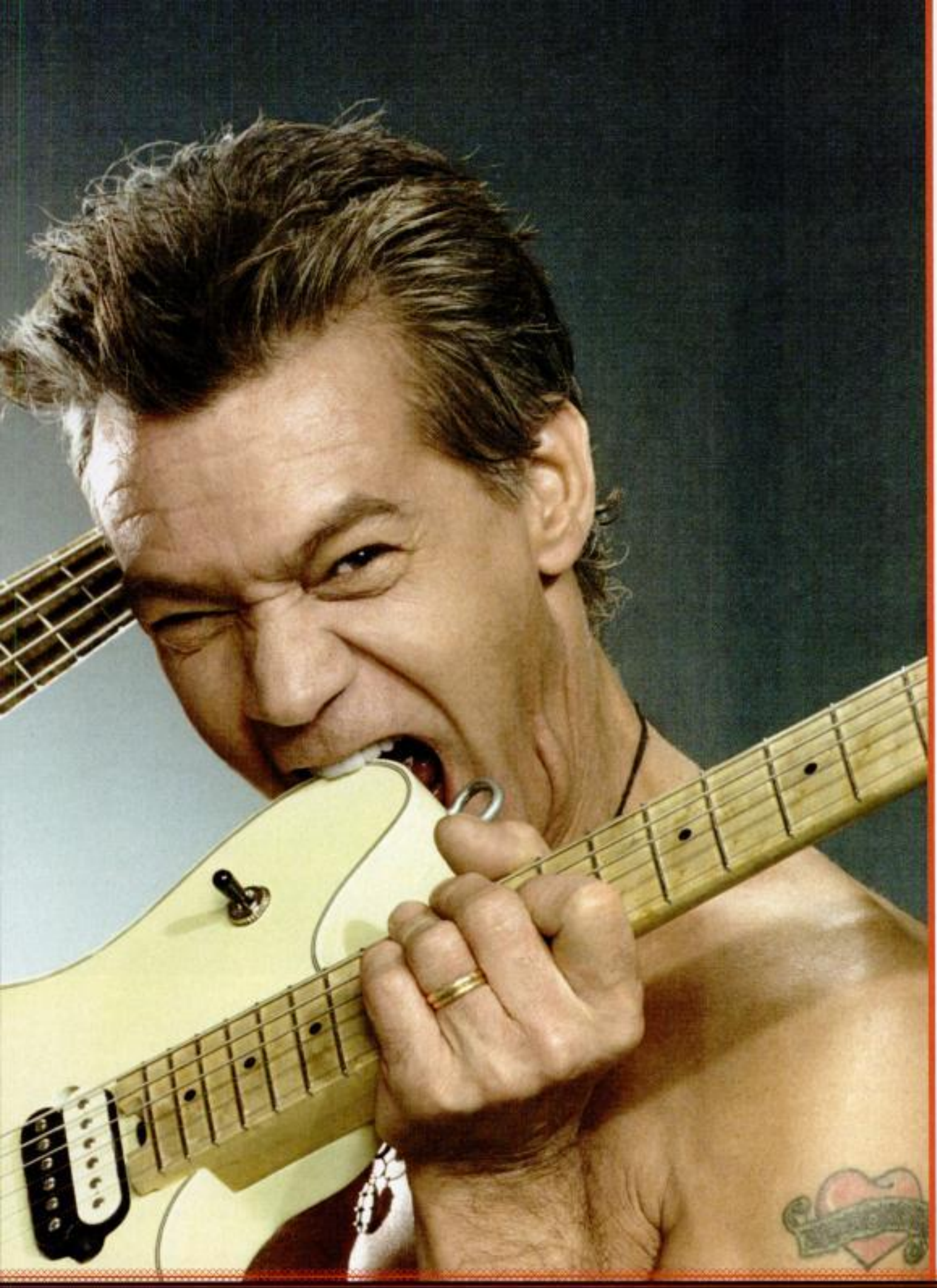
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Like Father,

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EDDIE VAN HALEN put the fire in the group that bears his name. It took his son, WOLFGANG, to rekindle the passion and get the group on the road for one of the most anticipated reunion tours in rock history. In this world exclusive interview, the father-and-son duo talks about working and performing together in VAN HALEN.

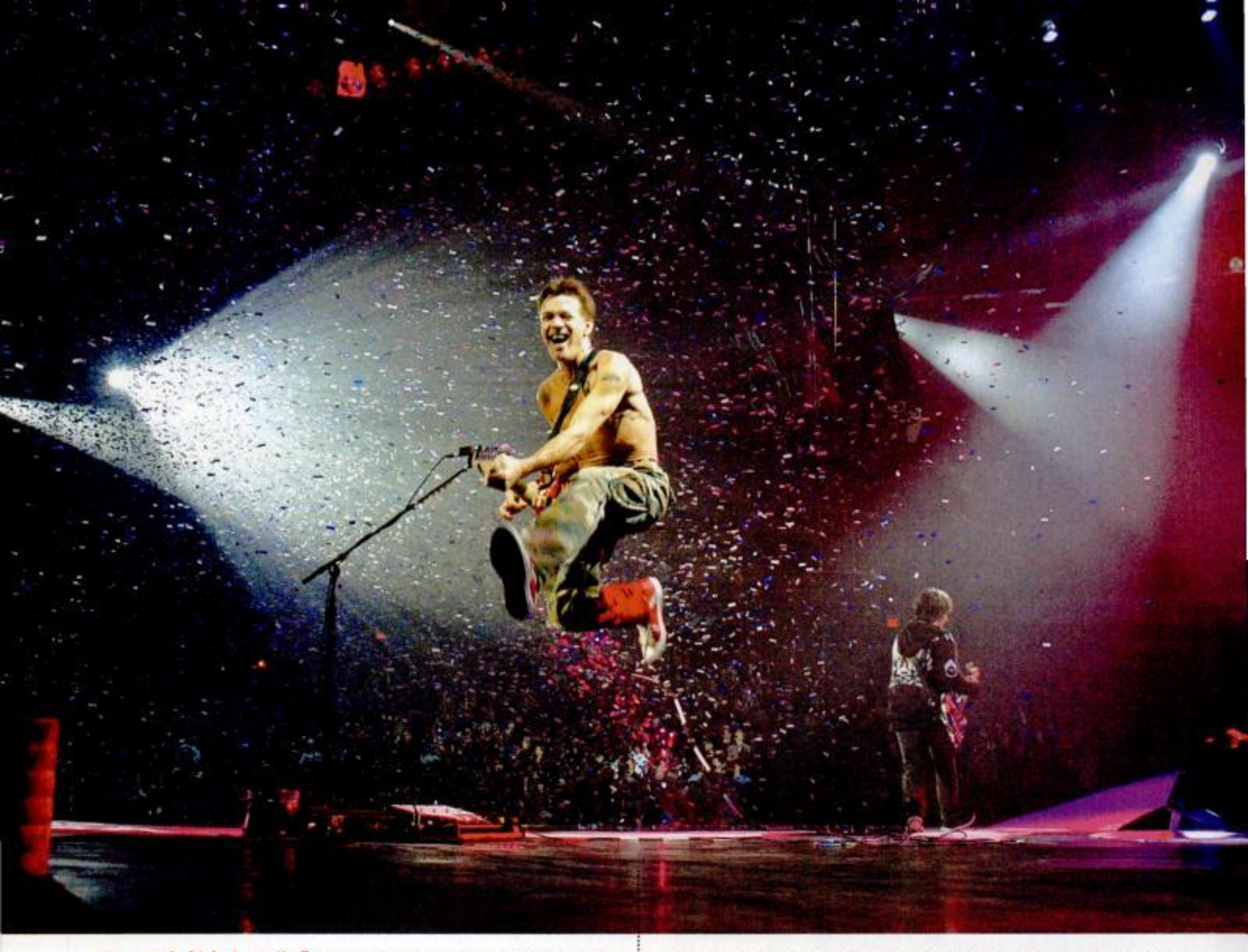
Like Son

by CHRIS GILL

Photograph by JILL GREENBERG



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Is musical talent genetically inherited? If your test sample is the Van Halen family, the answer undoubtedly would be yes and the proof would be the current Van Halen tour, which features the Van Halen brothers—Alex and Ed—on drums and guitar respectively, as well as Ed's 16-year-old son Wolfgang on bass. Although Wolfgang picked up the bass less than two years ago, his comfort on arena stages in front of crowds of 20,000 fans suggests that it was always in his DNA to be a performer.

Wolfgang's membership in the band may now seem like fate, but Ed was careful from the beginning to let Wolfgang's musical interests and talents develop naturally, even though Ed often hinted that he hoped his kid would follow in his footsteps. "I'm going to let Wolfgang be whatever he wants to be," he stated in 1995 when Wolfgang was only four. "I don't see how he won't somehow be into music, being exposed to it all the time. But I'm not going to force him to play piano or take music lessons like my parents did to me."

Wolfgang's guest appearances on guitar during Van Halen's 2004 tour showed that Ed's kid had not only taken an interest in music but he had also quickly developed true talent as a musician. Even so, devoted fans were taken by complete surprise when Ed revealed in late 2006 that Wolfgang was Van Halen's new bass player. A few months later when news leaked that David Lee Roth was returning as the band's vocalist and a tour was in the works, critics wondered if Wolfgang was truly qualified. Playing one of the most anticipated tours of the past 20 years is a hell of a first job for anyone, let alone someone who was just 16 years old and never played in any other bands before.

What seemed like a risky move on paper proved instead to be an overwhelming success as Wolfgang breathed new life into the band with the right balance of youthful enthusiasm and devoted reverence to the band's classic songs, all of which were recorded years before Wolfgang was even born. While the tour gives Van Halen fans an opportunity to see the band with David Lee Roth again, the presence of Wolfgang onstage opens the door to a new chapter in the band's history. What lies ahead in the future is anyone's guess, but with Wolfgang joining the band its foundation is now stronger than ever as is its potential to grow in new directions.

Talking with Ed and Wolfgang, several unusual qualities become evident. There's no generation gap between the two, but more importantly they reveal an undeniable mutual respect and admiration for each other that even Wolfgang's occasional rebelliousness and Ed's playful displays of parental authority can't hide. The two are truly in awe of each other's talents. One gets the feeling that Wolfgang would be a huge Van Halen fan even if his dad wasn't in the band and that Ed would want to make music with Wolfgang even if Wolfgang wasn't his son.

With rave reviews coming in for the band's current tour and a lifetime of possibilities lying ahead to explore, the future for Van Halen as a band looks very bright thanks to the addition of a new family member. As the saying goes, the family that plays together stays together, and this family positively jams.

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GUITAR WORLD How did Wolfgang join the band? Did you ask him to join?

WOLFGANG VAN HALEN I didn't ask to join.

ED VAN HALEN I asked him. We were in the studio one day. Al was in the drum room. The drum room is in the back of the studio so we couldn't see Al and Al couldn't see us.

WOLFGANG We were standing behind the console in the control room. That's where we stand when we rehearse.

ED That way I can engineer and it's so much easier to monitor all the instruments. It's really fuckin' loud and crystal clear. It's like making a record, because I have the ability to mix while we're playing. So Wolfgang picked up a bass, and I put the bass in Al's headphones.

THIS SPREAD: ALL PHOTOS BY MATT BRUCK; PREVIOUS SPREAD: GROOMING BY MIRA HYDE FOR CELESTINEAGENCY.COM USING DERMALOGICA SKINCARE AND BUMBLE & BUMBLE HAIR PRODUCTS.

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WOLFGANG It was in the summer of '06. My dad had said, "Hey, do you want to jam?" and I said, "Sure."

ED We were just jamming on some stuff. I'll never forget it. You played the blonde five-string bass with four strings on it.

WOLFGANG Oh yeah!

ED Al had no idea that it was you. I put you in his headphones. It was the first time in 30 years that Al's had bass in his headphones. Al said, "Hey! How are you playing bass and guitar at the same time?" I got on the talkback and said, "Say hi, Wolfie!" and you went [*in high voice*], "Hi, Uncle Al!" Your voice was a lot higher then. Al went, "Who's playing bass?" I told him it was Wolfie, and it blew Al's mind.

WOLFGANG After that, Al asked if I wanted to jam again. I said, "Yeah!"

ED That's when I asked him if he'd like to be the bass player in Van Halen. He said, "Yeah, as long as I don't have to do a certain thing," which I won't mention. [*laughs deviously*]

WOLFGANG I can say that: I said, "Sure. I just don't want to do a bass solo."

ED Even though you do have a couple of solo spots that shows everyone that you are a world-class player.

WOLFGANG Yeah, whatever. Then we just made it a religious thing on every Wednesday and Saturday to play. We just kept playing relentlessly and eventually we thought, Hey, we're pretty damn good!

GW So in the beginning everything happened organically.

WOLFGANG We didn't lay out a plan or anything. It just fell together. We played together a good four months without any vocals, and we just looked at each other and knew it was awesome.

ED It's like Dave says, "Three parts original, one part inevitable." And it was inevitable.

GW Wolfgang, you play several instruments—guitar, drums, keyboards. What drove you toward the bass?

WOLFGANG Well, it was the only open spot. [*everyone laughs*] And the people filling the other spots—drums and guitar—are the two greatest players of those instruments in the frickin' world. I find the bass safe. You don't have to go out on the line.

ED I remember another thing you said at the very beginning: "Can I just groove?"

WOLFGANG I just like to be there to groove and keep the song going.

GW Your dad always says he wishes he was the bass player.

WOLFGANG I love being a bass player. It's just me and Al—a groove section. Just *boom, boom, boom,* and we're good.

ED He is so *on*. Hey Wolf, wanna switch gigs?

GW There *are* huge expectations on you, Ed.

WOLFGANG But you've got to admit that there were huge expectations on me before the first show.

ED Before we went on tour a lot of people were saying that Wolfgang got the gig just because he's my son. But after that first gig, forget it. It's just hands down, hands up, hands sideways: he's a musician and a Van Halen.

GW Was the time in between when the tour was announced and when you played the first show difficult?

WOLFGANG I just wanted to get it over with. I wanted to be where we are now. There was so much weight on my shoulders to fill the shoes and prove that I could do it. I *knew* I could do it, but I wanted to say, "Everybody, hey, I *can* do it!"

ED We rehearsed probably six months before Dave showed up. We were almost over-rehearsed. We got to the point where we were goofing around.

WOLFGANG That's when we started playing "Little Dreamer" in double time.

ED When Dave walked in it blew his freakin' mind.

WOLFGANG That night was magical. That was the first time I heard vocals with everything.

ED Dave couldn't believe how good you are.

GW Wolf you've gone directly from rehearsing with your dad and uncle to playing some of the biggest venues in the world. Was it difficult for you to make that transition?

WOLFGANG Because we rehearsed so frickin' much, from spending six months in 5150, then at Center Staging and then for a few weeks at the L.A. Forum, I felt that we had done enough preparation for me to feel safe. Plus when you're on the stage, you're far enough away from people that you feel comfortable. Sometimes I can just close my eyes and feel like we're in that room at 5150 again.

ED It's a lot different than rehearsing in the studio. It's probably more comfortable than being in the control room with a bunch of people staring at you.

WOLFGANG When there are only 10 people around, I get nervous. But when there are so many other people, I feel more comfortable. Then it's just the four of us doing our thing.

GW How did your dad help you prepare for the tour?

WOLFGANG He didn't really help me prepare. He just told me what not to do.

ED I taught him what my dad taught me, which is you can learn from everyone what to do and what not to do.

WOLFGANG That, and practice.

ED Actually, he helped me more than I helped him.

WOLFGANG Yeah, I had to teach him how to play the songs again.

ED Because I couldn't remember the damn songs, and I don't know how to work a fuckin' iPod. He had one with all the songs on it. We hooked it up in the control room, and he'd go, "No dad, it goes like this!"

GW Did you teach yourself how to play the songs?

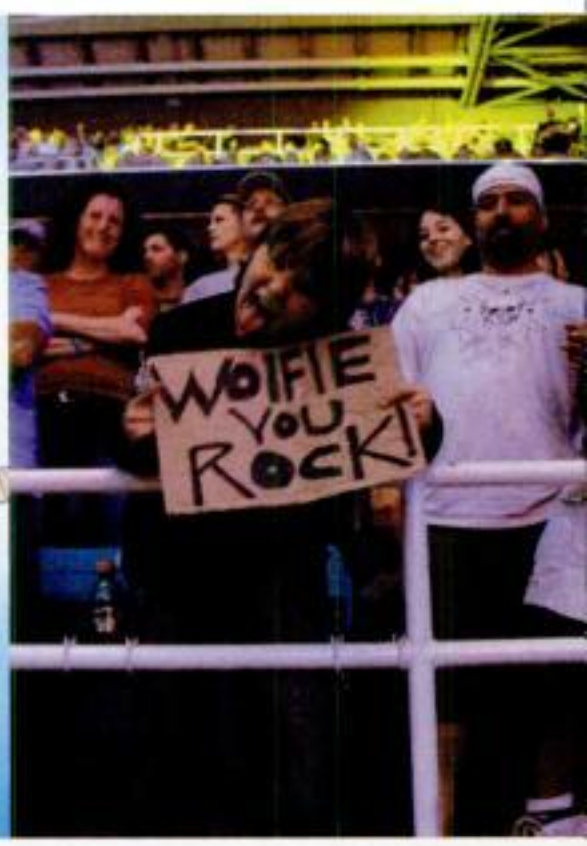
WOLFGANG Yeah, I did. The night before we started practicing, I sat down in my music room and I listened to every single song and just played to them. I didn't do exactly everything that's on the recordings. I put my own spin on

> "I couldn't wait for the day I'd be able to make music with my son."
> —Eddie



Greensboro Coliseum, North Carolina, September 29, 2007 (all photos this page)





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Wachovia Center, Philadelphia, October 1, 2007

MATT BRUCK

it, but not enough to make people go, "Whoa, what's wrong with the bass?" I kept it as close as possible but added just a little...*spice*. A little WVH flair. [*laughs*]

GW Ed, What's it like to be onstage with your son as a band member, not just a special guest like he was on the previous tour?

ED It's an amazing feeling. I'm just so truly blessed. I have pictures of me sitting in the racquetball court in my pajamas with an acoustic guitar and Wolfgang is probably just two-and-a-half-feet tall. I'll never forget the day I saw his foot tapping along in beat! I knew then, I couldn't wait for the day I'd be able to make music with my son. I don't know what more I could ask for.

GW Even after playing about 40 shows together, do you still have moments?

ED Oh yeah. Every night. Sometimes we actually talk while we're playing. I'll go, "Hey! Are you all right?" because sometimes he'll look at me funny. When I give him a kiss or a high five or a low five, it's from the heart. It ain't bullshit. It's just pure love.

WOLFGANG That doesn't happen to me every night, but sometimes when I'm playing I'll forget to sing or play a certain note I'll look up and go, Whoa, this is crazy! That feeling is always there, but I don't always have time to think about it because I have a job to do.

ED I trip. You blow my mind. To be playing together is something I've always dreamed of. Believe it or not, I didn't know you'd be this good. He scares the shit out of me. He plays drums like a pro, too. The first thing he does in the house is start playing "And the Cradle Will Rock" on the piano. Once Janie, my girlfriend, walked by and said, "Oh! I thought that was you." But it was Wolfie. Drums, guitar, bass, keyboards...shit! And singing!

GW What's it like to be in a band with your dad and uncle?

WOLFGANG It feels right.

ED That's the perfect way to put it. It just feels right.

WOLFGANG I don't ever go, "This is weird. I'm with a bunch of older people." I feel like we're all the same age. It's just what we do.

ED I was going to say the same thing. Every now and then when we're onstage playing, I'll look at him and go, God, that's my son! He's only 16, but he's not "16." He's an equal. Age doesn't matter.

WOLFGANG There's nobody else my age on the tour, but I feel like I'm an equal. I hope that everybody thinks of me the same way.

ED I believe they do, but you wouldn't believe the legalities we had to go through to have him be the bass player in Van Halen.

WOLFGANG I still have school.

GW Watching the band play, it's like Wolfgang has been a member for a long time. Why do you think you get along so well together?

WOLFGANG We're blood.

ED It's innate. The way Wolfgang plays bass is very similar to the way I play guitar. It's very unorthodox. His style is interesting. When other bands come by, like Green Day, I'll go, "Close your eyes and listen to him." People freak out. [*Poison guitarist*] C.C. DeVille left me a message and he didn't compliment me at all. He did say I was on top of my game, but my son really impressed him. Do you know how proud that makes me? I couldn't ask for more. Not only has he proven himself but he also takes this stuff further. He



EX model shown. ©2007 American Honda Motor Co., Inc.

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does all the wicked shit on the bass that I do on guitar. It's fucking amazing.

WOLFGANG It's like a genetic metronome. When we end songs, we don't even look at each other. We all feel it. It's good music and I love playing it.

GW How are your friends reacting to your first job?

WOLFGANG My friends just see me as me. I'm Wolfie, doing my thing.

ED But they must trip.

WOLFGANG They do. But they all really support me.

ED I'm sure they're proud of you.

GW What music do you listen to?

WOLFGANG Mainly rock stuff. Nothing too out of the ordinary. I really like Tool, which is one of my favorite bands, and I love Primus and Sevendust, too.

ED You were totally into AC/DC for a while.

WOLFGANG AC/DC is in all of our hearts because they rule.

ED You listen to us, too.

WOLFGANG Not any more. I haven't listened to us for a while.

ED That's because you're playing it now. I remember when I picked you up from school one day and there were boxes of records sitting in the shop at the studio. You looked at them and went, "Is this all you dad?"

WOLFGANG Oh yeah. I probably was like five.

ED No, I think you were 10.

WOLFGANG Whatever.

ED It blew my mind that I totally forgot to turn him on to all the music that I've written. All he knew was what he heard on the radio.

WOLFGANG Like "Jump," and that was it.

ED I'll never forget when we were coming home from Castle Park [*a family entertainment center*]. "Hot for Teacher" came on the radio and Wolf was going, "Who is that singing?" I said, "That's Dave."

GW When did you start listening to your dad's recordings with David Lee Roth? What do you like about them?

WOLFGANG I'm not sure when I started.

ED You had to listen to them to learn them.

WOLFGANG Yeah, but I'm not sure when I started. I love it for the same reason everybody else loves it. It's awesome. It's just good music. It lasts. It was made a while ago, and it still lives today.

GW Van Halen music has never lost its adolescent appeal. For example, "Panama" was featured in the movie *Superbad*, and it fit perfectly even though the movie is set in the present day.

WOLFGANG I love that movie.

GW What is it about Van Halen music that makes it so timeless?

WOLFGANG It rocks.

ED It just lives and breathes. It's real. It's not contrived, premeditated or anything. It's just whatever comes out. If you try to write a song to please people and they don't like it, you're fucked because you're not pleasing yourself, for one. And if they don't like it, you're double fucked.

GW You write a lot of material. Do you have a gauge in your head that lets you know when something is ready to serve up to the table?

ED There's a lot of stuff I like that the rest of the guys don't. It's like that with "Panama." I rarely start on the one, and Al hears what I'm playing backward. I'll never forget when I wrote "Little Dreamer," which is one of the few where I do start on the one and he played backward to that, too. Onstage when we're playing...

WOLFGANG ...Oh God, I have to watch you! At the end of "Unchained" we have to go eight or nine times before we freakin' end! Sometimes it's three. Sometimes it's five. It's always an odd number.

ED I can't count for some reason. It's always threes or fives for some reason. I only go by feel.

WOLFGANG And sometimes that feeling is wrong! [*laughs*] But we always somehow manage to pull it together for the ending.

ED We fall down the stairs and land on our feet together. Onstage, I look at Wolfie because he can count!

GW Has it always been that way, even before Wolfgang?

ED Yeah! But now I've got two people to help me, because both Al and Wolfie can count.

GW How do you approach your solo section every night?

ED There are certain things that I feel the fans really want to hear me play. "Eruption." "Cathedral."

WOLFGANG "Spanish Fly." The "Little Guitars" intro.



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All in the Family

ED and WOLFGANG VAN HALEN may play different instruments, but their approach to gear and playing remains the same. by CHRIS GILL



Ed's EVH Wolfgang

"Working on the Van Halen tour has been awesome in all meanings of the word," says guitar tech Tom Weber. "It's been an awesome experience, an awesome responsibility and an awesome challenge."

With 36 years experience as a guitar builder, repairman and tech, Weber has previously encountered numerous challenges working with artists like Billy Corgan, C.C. DeVille, Dio guitarist Craig Goldie and the band Blessid Union of Souls, but he says that Ed Van Halen is on an entirely different level. "Ed is a force of nature," Weber says. "If you're going to do business with him, everything has to be more right than you're used to. He knows what he wants more than anyone I've ever worked with."

Ed's main guitar onstage is a prototype of his new EVH Wolfgang model. "That guitar is going through different phases of prototype development," Weber explains. "We've used three different main Wolfgang guitars during the tour—a sunburst one, a black one with a number '4' painted on it and a white one. The white one came in most recently. When Ed started to play it, Matt Bruck and I looked at each other like, 'Oh yeah!' Ed's been playing that one ever since."

In addition to Ed's Wolfgang prototypes, other guitars on this tour include a pair of three-quarter-sized "Frankenstein Juniors" that Ed uses to play "Little Guitars" and Ed's pair of "Frankenstein" replicas.

The Wolfgang guitars and the "Frankenstein" are tuned down a half step to D♯ and the three-quarter-sized guitars are tuned at A=439 to dropped D up a whole step (E B E A C♯ F♯). "The white Wolfgang has to stay in tune for 13 songs before the first guitar change," Weber says. "All of his guitars are strung with .009–.046 strings. I worked out a means by which the guitar always stays in tune. I stretch the strings in three different directions at the same time. There's a fine balance between stretching enough and too much, and you have to find the right balance. If you stretch two times too many, the strings will sound dull."

Weber uses a Peterson V-SAM tuner and runs the signal to a Line 6 preamp so he can listen to the guitars as he tunes them. "Ed's tuning is interesting," he says. "He's a classically trained pianist, so he has a different way of tuning his guitar. I use the tuner as a reference at first, then I temper tune from various positions, like seventh and first position. I set the intonation based on fret height and the average of his finger pressure on the strings."

Ed has abandoned the complicated Bradshaw switching system he used in the Nineties and returned to a simpler loop-switching system built by Dave Friedman of Rack Systems of North Hollywood, California, to control his effects and amp. His onstage pedal board contains only a handful of pedals, including a prototype for a new Jim Dunlop EVH wah, which is at the front of his signal chain, an MXR EVH Phase 90, MXR EVH Flanger, MXR Stereo Chorus and a Boss OC-3 Super Octave. There are also switches for selecting channels from his EVH 5150 III amp head and for engaging his Roland SDE-3000 and Lexicon PCM 70 digital delay units. An Axcess Electronics buffer amp is placed after his pedals to boost the output gain of his signal before it hits the amp.

Although Ed performs in front of a wall of EVH 5150 III stacks, his sound is coming primarily from one head and two EVH 5150 III 4x12 cabinets. From one head, one H+H V800 power amp and three EVH-brand 5150 III 4x12 cabinets. The cabinets are loaded with Ed's own Celestion-model speaker, the G12 EVH.

"Ed switches channels quite a bit," says Chris Morrison, Wolfgang's bass tech. A touring veteran who has worked with Tom Scholz of Boston and Disturbed, among others, Morrison helps Weber look after Ed's amps during the shows. "Ed stays on channel two for most of the night when he's playing rhythm and uses channel three for solos and effected stuff."

Morrison says Ed's approach of using the volume control to switch between clean and overdrive tones has rubbed off on Wolfgang. "He can go from a full, clean sound to a really distorted sound just by turning up the volume control on his bass. Wolfgang plays through a vintage Sound City 200 Plus head and two EVH 5150 III 4x12 cabinets loaded with G12 EVH 20s, the same 20-watt Celestion speakers that Ed uses. Basically it's a 200-watt all-tube guitar amp. We sag the power down to 70 volts with a Variac, because if you run the amps full bore they'll blow up the speakers. The Sound Citys have Partridge transformers, and we're running them with 6550 tubes, so they're really dependable."

Wolfgang's bass signal is also split to two DIs—an Ampeg SVT-DI and an EBS Micro Bass—that send signals to the mixing console. The signal from the Ampeg unit is clean, while the signal from the EBS is distorted. Wolfgang's cabinets are miked, which gives the soundman four lines of bass signals to balance for Wolfgang's overall tone.

The "Franken-basses" that Wolfgang plays onstage are custom made for him by Chip Ellis. "They're based on a '62 Fender Jazz Bass," Morrison says. "They have neck pickups and a big Seymour Duncan Quarter Pound soapbar pickup in the back, which sounds great for what they're doing. When Ed is soloing, Wolfgang fills in with that gritty sound. It's a great new sound for the band."

Wolfgang's main Franken-bass has a blue finish, while his backup model has a red finish. Both are tuned down a half step to D♯ and have Hipshot Xtender tuning pegs for tuning the E string down a whole step. He uses a Gibson Thunderbird in standard tuning with EMG pickups and a Hipshot Xtender on "And the Cradle Will Rock" and "I'll Wait," and has a 1976 Fender Jazz Bass as a backup for those songs. For "Little Guitars" he plays a custom three-quarter–sized Precision Bass made by Ellis.

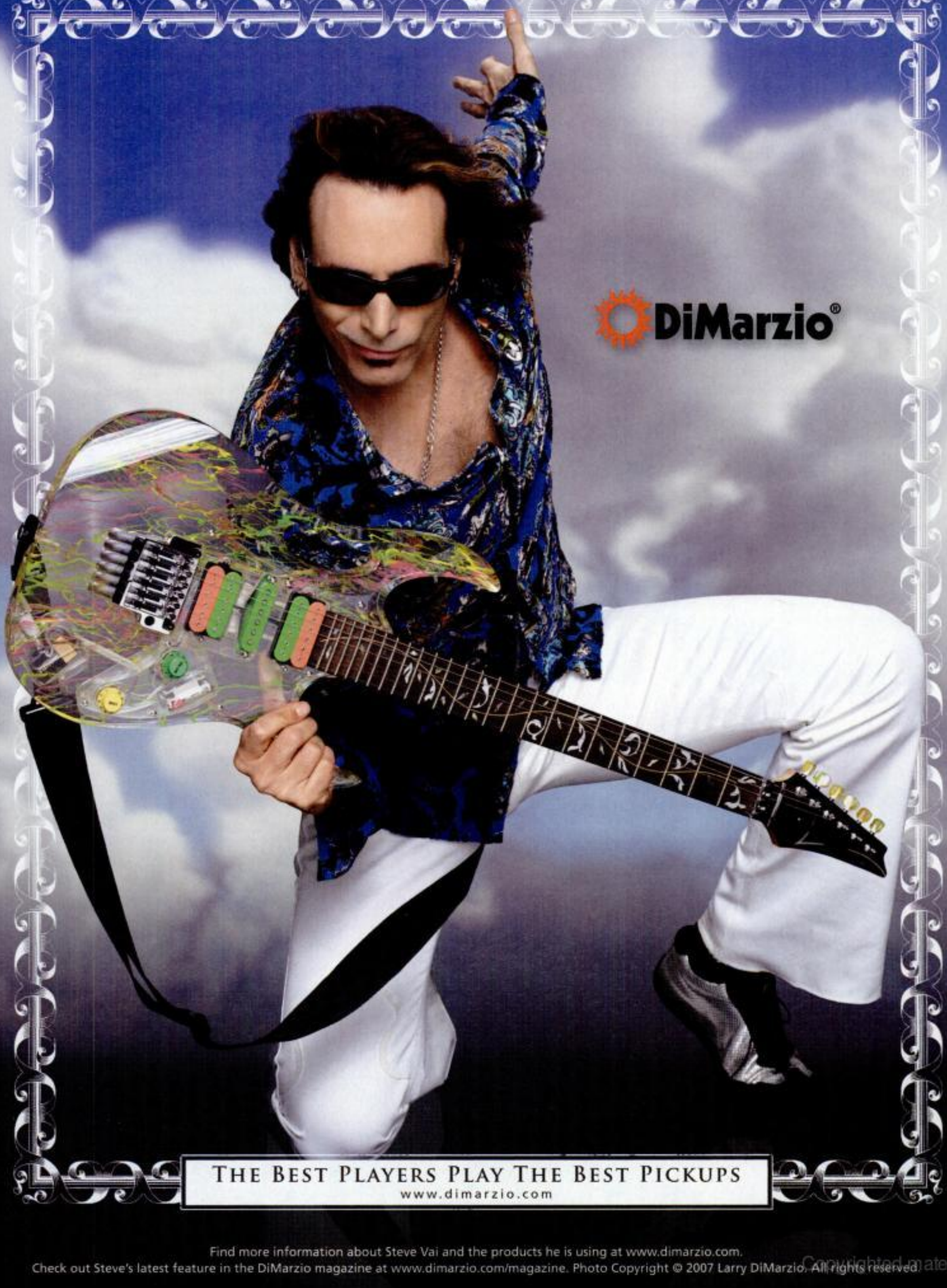
"Wolfgang doesn't like to change basses," Morrison says. "I'll just give him an instrument and he'll go. I tune his basses to match Ed's guitars, because when you tune the bass the standard way, it sounds off. It's a trip, because I have to tune by ear with headphones while playing through a headphone amp during the show. I use a tuner for the first note and the rest is done by ear."

Although Morrison has worked with dozens of guitarists and bass players, this is the first time he's had a 16-year-old "boss." Morrison admits that he hasn't really noticed the age difference. "The only time I notice that he's a kid is when he wants to play *Guitar Hero* with me sometimes before shows," Morrison says. "Wolfgang is a true professional. Ed is the happiest man alive when he's onstage making music with his son."



Wolf's blue-finish Franken-bass

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Check out Steve's latest feature in the DiMarzio magazine at www.dimarzio.com/magazine. Photo Copyright © 2007 Larry DiMarzio. All rights reserved.

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ED I noodle a bit. About the only complaint I get is that my solo is too long. Half the time I'm looking over at Matt Bruck and going, Shit! Where do I go from here? Sometimes I don't know where to go because I forget all of the stuff that I've done. It's like what you asked me about why Van Halen's music has held up. It's because it's spontaneous and real. I'm not saying there's no thought behind it. Obviously it has to have some kind of structure. But spontaneity is the main ingredient.

GW Now that you've thoroughly road tested the EVH 5150 III amps, how do you feel they've improved or changed your tone?

ED It's just a natural progression. It's an extension of me, just like the guitar, which I named after my son even before he was in the band. The tattoo on my arm ["*Wolfgang*"] says it all.

GW You still use an old-school setup with a guitar cable and wedge monitors, and you control your own effects from an onstage pedal board. Why?

ED Because that's what I like. I don't like digital shit. My pedal board is homemade. It's all about sound. It's that simple. Wireless is wireless, and it's digital. Hopefully somewhere along the line somebody will add more ones to the zeros. When digital first started, I swear I could hear the gap between the ones and the zeros.

GW The wah-wah pedal is the newest addition to your rig.

ED It might appear that way to you, but I've used a wah since the early Nineties. I dig it, too. I use it more now than I ever have. I couldn't afford one back when we were starting out, but I always wanted one. The reason why I never used any kind of fuzz or distortion box is because I couldn't afford them.

GW What kind of wah are you using?

ED It's my own model made to my own specs by Dunlop. I just go by my ear and tell people this is how I want it to sound. A lot of people don't quite understand. Matt Bruck and I bust our asses to get people to understand what tone means. We're tone chasers, and until we get there we don't stop. That's what keeps us going.

GW You've brought a lot of different Wolfgang guitars on this tour, but you usually play one particular one at a show. However, at another show you may play another entirely different Wolfgang guitar that night. How do you choose which one you want to play that night?

ED The Wolfgang guitars I have are prototypes. I generally play the latest prototype. Hopefully it sounds better than the previous one, and if it does, I end up playing it. I like the white one I'm playing better than the sunburst one, which I like better than the black ones.

GW Wolfgang, how did you choose your bass rig?

WOLFGANG Matt Bruck helped me a lot with the Sound City amps. When we were practicing Matt told me that he had these really cool amps, and we hooked them up. They rule.

ED Nobody gets a bass sound like he does. He uses EVH Brand 5150-III 4x12s. The same cabinets with EVH Celestion 12-inch speakers that I use.

WOLFGANG They're really out of the ordinary, but it works.

ED Everything starts here. [*Ed holds up Wolfgang's fingers.*]

WOLFGANG I split the signal between the amp and a DI, and I have a preamp as well. But the amp is the meat and potatoes of the sound.

GW What basses are you playing?

WOLFGANG I'm playing a Franken-bass, if you want to call it that. It's based on my dad's Frankenstein guitar...

ED Except it has four strings instead of six.

WOLFGANG I got the red one for Christmas last year. Chip Ellis built it, and he told me he was going to make a backup, so I asked him to paint it blue. Ever since I was little I wanted my own stripes. Blue is my favorite color, so we tried it and I think it looks pretty cool.

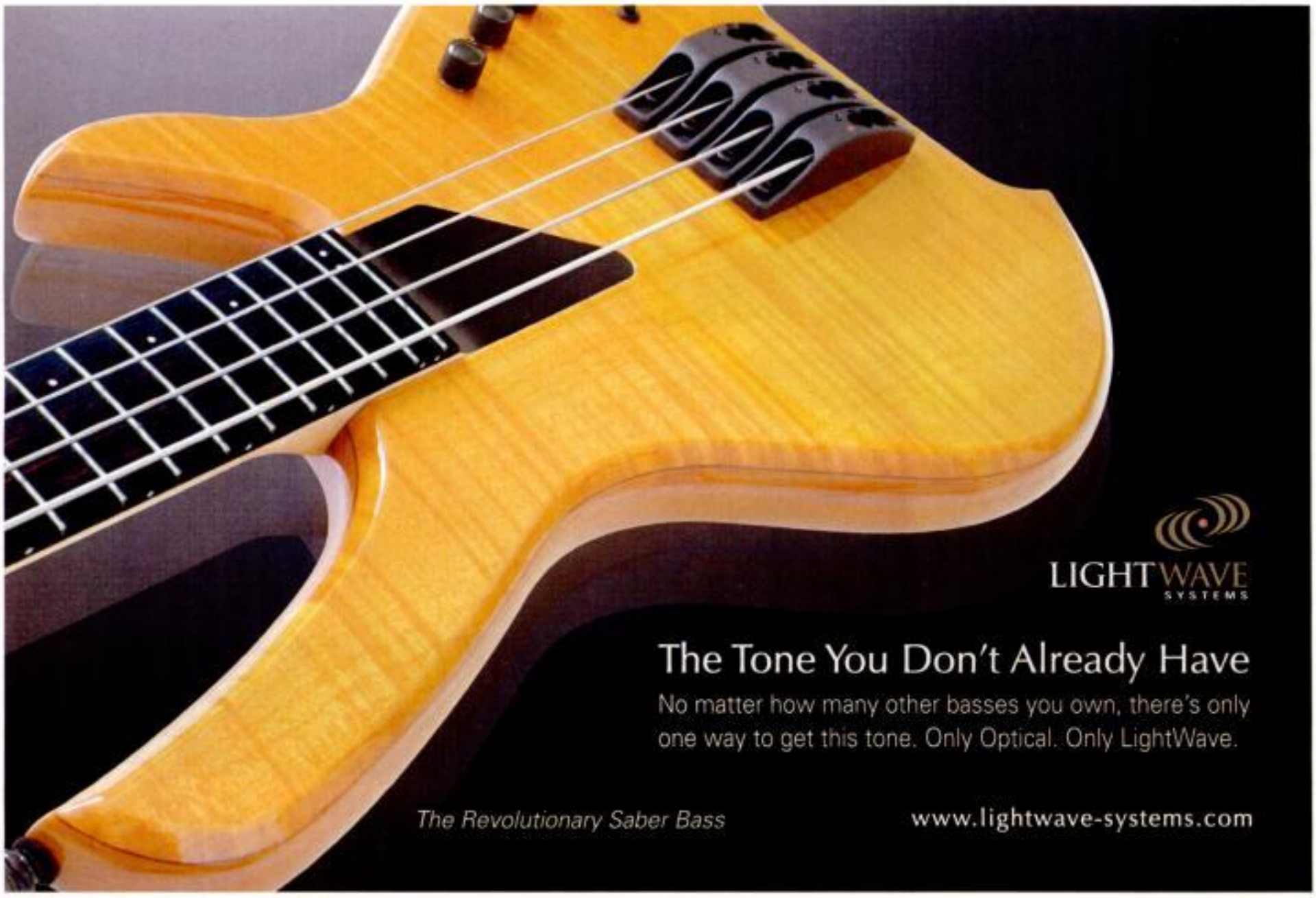
GW Do you eventually see yourself having a solo segment onstage?

WOLFGANG I don't. I like having my own moment for five seconds, like the "So This Is Love?" intro and the tapping part in "Romeo Delight." That's enough for me. I'm more than fulfilled being a team player.

GW What was your best personal moment so far on this tour?

WOLFGANG When we did the rehearsal show for friends and family in L.A., it was just the beginning and I didn't feel I had ripened. When we came back to L.A. and did the first Staples Center show, I felt a sense of accomplishment. I was much a better player. I felt like a member of the band.

ED For me it's the fact that I get to play with my son, my brother and Dave. Every night is special. Doing an interview with my son right now is special. It's all special.



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David Lee Roth and Eddie Van Halen, San Diego Sports Arena, 1978; (below): Michael Anthony and Alex Van Halen, Oakland Coliseum, 1978

THE 30TH ANNIVERSARY OF VAN HALEN

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VH1

THIRTY YEARS AGO, VAN HALEN BURST OUT OF THE SUNSET STRIP AND SET THE MUSIC WORLD ON FIRE WITH THEIR DEBUT ALBUM. THIS IS THE STORY BEHIND THE GROUP'S RISE TO SUCCESS AND THE MAKING OF *VAN HALEN*, THE RECORD THAT CHANGED GUITAR PLAYING—AND ROCK—FOREVER.

By Joe Bosso

PHOTOGRAPHS BY NEIL ZLOZOWER

THIRTY YEARS AGO, Van Halen arrived when music was in desperate need of them. Belching fire and brimstone and fighting for their right to party while the Beastie Boys were still in middle school, their timing was impeccable. When *Van Halen*, the Pasadena, California–based group's debut album, was released on February 10, 1978, there were hardly any stars in American music. The album not only made celebrities of the groups four members—it also gave new life to guitar-oriented rock and made virtuosity a criterion for any guitarist who hoped to follow in the group's footsteps.

From the start, everything about Van Halen seemed to suggest grandness of scale: Their name, which, somewhat surprisingly, singer David Lee Roth had to convince Eddie Van Halen into using in place of the more directly size-centric Mammoth (Eddie later admitted that his surname was the perfect choice: "It sounds huge, like an atomic bomb."). Their outsized stage show, perfected at backyard keggers and wet T-shirt contests, and eventually at Sunset Strip clubs like the Whisky a Go-Go and Gazzari's.



And, of course, their energy. Van Halen had swagger, good looks and smiles—that magical show-biz triumvirate introduced and perfected by the Beatles that had somehow become lost over the years. What's more, they and their music were fun. By the early Seventies, music was beginning to feel like work: the prog-rock movement brought staggering feats of virtuosic musicianship, but the music was full of torturous 20-minute opuses about space travel and Knights of the Round Table. Van Halen seemed to understand that music could be the antidote to cynicism, that it could make you feel alive again. "I think the thing that separated me and the rest of the band from everybody else was the fact that we just loved to play," Eddie recalled. "That's the thing: you don't *work* music, you *play* music."

There was also that sound, a ground shaker that matched the audacity of the band's ambitions. It was based on booming drums and gushers of distorted guitar, jacked up by Eddie's personally modified guitars and amplifiers (the guitarist famously used Variacs to lower the line voltage of his amps, thereby reducing headroom and causing the power tubes to compress and distort

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THE 30TH ANNIVERSARY OF VAN HALEN


Long Beach Arena, 1978

more). Rarely in the annals of rock did a sound serve a band so beautifully: the higher the volume, the larger the canvas, the more inspired the music making.

Most important, there was Eddie's singular approach to the guitar, honed at first by years of obsessively studying the styles of Hendrix, Beck and, in particular, Eric Clapton. Slowing down Cream records to copy the solos to songs such as "Spoonful" brought the young guitarist only so far. By his mid-teens, out of frustration and sheer force of will, he flipped the bird to convention and become a recluse, shutting himself in his bedroom for 12 hours at a time to devote himself to the instrument and the strange and wondrous noises he heard in his head. "I used to sit on the edge of my bed with a six-pack of Schlitz Mall talls," he said. "My brother [*Alex*] would go out at 7 P.M. to party and get laid, and when he'd come back at 3 A.M., I would still be sitting in the same place, playing guitar. I did that for years."

When he finally emerged from his room and hit the Hollywood stages with Van Halen (which included Alex on drums, Michael Anthony on bass and Roth), his breathtaking abilities were nearly fully formed, as was his unorthodox hammer-on-and-pull-off technique. Eddie readily admits that he wasn't the first guitarist to employ this approach, but the manner in which he brought it to the fore, with a commitment and finesse that transcended mere gimmickry, was seen as shocking, revolutionary and, above all, baffling. "I think I got the idea of tapping watching Jimmy Page do his 'Heartbreaker' solo back in 1971," he recalled. "He was doing a pull-off to an open string, and I thought, Wait a minute, open string...pull off. I can do that, but what if I use my finger as the nut and move it around? I just kind of took it and ran with it."

Still precocious enough to be considered an *enfant terrible*, Eddie Van Halen incited strong reactions and drew legions of fascinated (and no doubt envious) guitarists to his band's shows. When performing live in those early years, he played with his back to the audience. While this might have been seen as an act of supreme humility, as if some part of him rebelled against canonization, it was in fact an act of self-preservation. His brother Alex, demonstrating uncanny prescience, had warned him that other guitarists would "rob him blind" if his tricks were exposed before the band could cut a record. It was only after the release of *Van Halen* that Eddie, secure in the knowledge that his feats of fretboard wizardry had been sufficiently documented, felt comfortable playing facing a crowd.

But even before he tracked his first note in a professional recording studio, he was putting serious distance between himself and his peers—and his heroes. Many guitarists have a talent, but to be successful it is not enough to have talent; one must have a certain *kind* of talent. Hendrix was a shape-shifter of sound in a psychedelic, blues-based idiom. Page was a master of moods, production and arrangement. Beck was a flash stylist. Clapton had tone, taste and knew his way around pop composition. With Eddie Van Halen, all of the above applied. His thing was, he could do it all. And, along with David Lee Roth, he was penning songs that were tight and tuneful—the stuff that hits are made of.

Their reputation for drawing audiences was built quickly. Soon the band was opening for the likes of Santana, UFO, Nils Lofgren and Sparks. When scenester and show promoter Rodney Bingenheimer booked Van Halen into the Starwood club, Kiss' Gene Simmons caught their act and was floored. Taking the Pasadena upstarts under his leathery wing, Simmons financed the band's first professional demo tape. Basics for the songs "Runnin' with the Devil" and "House of Pain" (the latter of which would appear on the album *1984*) were cut at Village Recorder Studios in Los Angeles. Later, Simmons, who was trying to persuade the band into calling themselves Daddy Longlegs (an idea they rejected out of hand), flew the group to New York to finish recording at Electric Ladyland Studios in New York.

It was there that Eddie had his first exposure with the practice of overdubbing; the guitarist was anything but comfortable with the process. "I tried to [*do it*], but I just didn't know how," he said. "You have to play to yourself. I was like, 'How the hell do I do this?' I hadn't even played with another guitarist.' While in New York, Simmons arranged for the band to perform a showcase for Kiss' manager Bill Aucoin. Aucoin agreed with Simmons that Van Halen had spirit, but he felt their commercial prospects were limited; instead, the manager set his sights on signing a band called Piper, whose commercial prospects proved to be even less than limited. With their demo tape in hand, Van Halen headed back to California, buoyed by their brush with success but uncertain when their real break would come.

Although they were stars on the Sunset Strip, the band wasn't seeing much money; some gigs paid no more than $75. "Not even enough to buy equipment," Eddie recalled. "Alex and I used to go around and paint house numbers on curbs to make extra money." All of that changed during another Starwood performance when the band was introduced to Marshall Berle, nephew of comedian and TV icon Milton Berle, who became the group's manager. Berle had a flair for hype, but something about the way he talked up Van Halen and their ability to draw crowds led Warner Bros. head Mo Ostin to believe that maybe this was more than just talk—perhaps there was something to this band from Pasadena after all. And so, on a night that saw heavy rain flood the Hollywood streets, Van Halen played to a nearly empty Starwood.

Mo Ostin was there, along with Warner Bros. in-house producer Ted Templeman. Despite the nonexistent crowd, Van Halen played with unbridled brio. Ostin and Templeman looked at each other and smiled: They would sign the band, as in right away. "It was right out of the movies," Eddie said. "Just like that, we finally had a record deal."

Templeman, who had produced albums for Van Morrison, Carly Simon and Captain Beefheart, among others, and who enjoyed a long and fruitful association with the Doobie Brothers, was astounded by Van Halen's surfeit of strong material, and he wasted little time in hustling them into Sunset Sound Studios. Once in the studio, even less time was wasted: In only 18 days, the band raced through their entire repertoire, 40 songs in all, originals as well as covers such as the Kinks' "You Really Got Me" and John Brim's blues standard "Ice Cream Man." On the songs that didn't require a vibrato


Sunset Sound Recording Studio, Hollywood, December 1978

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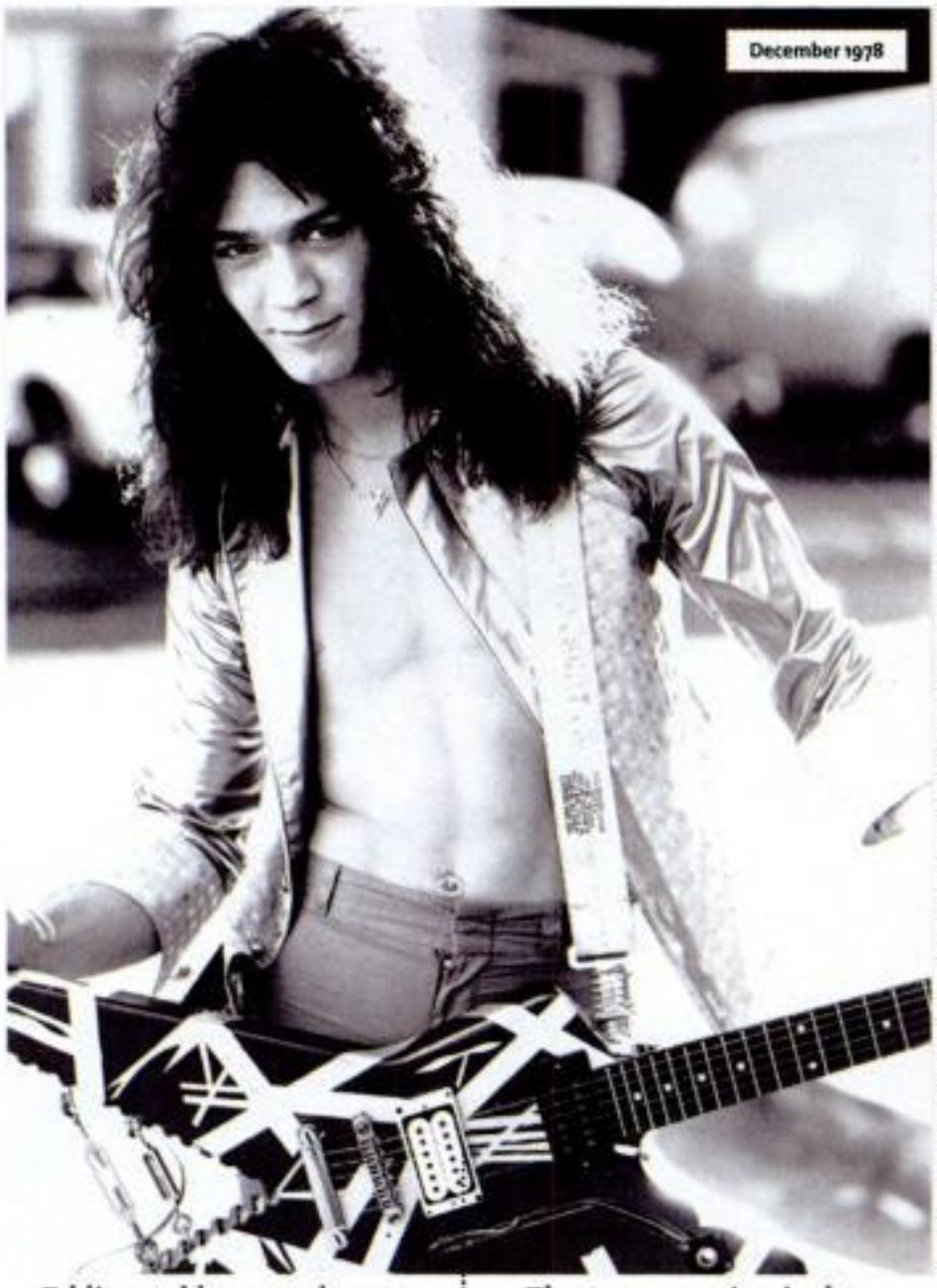
THE 30TH ANNIVERSARY OF VAN HALEN

bar ("You Really Got Me," "Runnin' with the Devil," the rhythm track for Jamie's Cryin' "), Eddie employed his main live guitar, an Ibanez "Shark" Destroyer. On other songs, he used a black-and-white striped Strat that he outfitted with a Gibson Fifties PAF humbucker.

Much to Eddie's relief, Templeman wasn't the punctilious sort; the producer was in thrall of the band's live performance qualities and insisted on keeping instrumental overdubs to a minimum. "It was a party," Eddie said of the sessions. "We played the way we played onstage, and it was great. It didn't feel like we were making a record. We just went in, poured back a few beers and played."

The tracks for the album had almost all been cut when, one day, Templeman walked into the studio and heard Eddie and Alex warming up for a show the band was to play that night at the Whisky. According to Eddie, the two were just "dickin' around," but Templeman sensed something else was happening, a breakthrough of some sort. He watched and listened in hypnotic excitement as the guitarist's fingers danced along the fretboard. These weren't the normal scales and patterns Eddie had traditionally practiced to limber up; these were strange and exciting song fragments, a voluptuous feast of ideas, operatic in scope but performed with a savage, erotic force. Templeman had already been telling friends and associates about this marvelous new guitarist he'd been working with, going so far as to compare him to the likes of Django Reinhardt and Andrés Segovia, but now he was convinced of Eddie Van Halen's genius. He asked Eddie what it was he was playing. "Oh, that's a little solo thing I do live," he responded. Templeman didn't recall Van Halen playing it at the Starwood show he attended, but he insisted that the instrumental be fleshed out and cut for the album.

In one breathless take, after a short, bombastic intro with Alex and Michael Anthony, Eddie released an unbroken ribbon of scales, bends, dive bombs and hammer-on classical-sounding arpeggios. As he did in all of the band's songs, Eddie tuned down a half step (this was done both to accommodate Roth's vocal style and to give the guitar sound more teeth). The only effects that were used were an MXR Phase 90 and a Univox EC-80 echo box (the latter of which was housed in an old WWII bomb shell that Eddie found in a junkyard). One minute and forty-two seconds after the tape started rolling, Eddie pulled his vibrato bar up after a long, descending growl and "Eruption," as it was now called, was complete. Templeman and the band were elated, but Eddie was chastened. "I didn't even play it right," he later remarked. "There's a mistake at the top end of it. To this day, whenever I hear it I always think, Man, I could've played it better."



Eddie would soon make one more screw up, only this wouldn't go down so well. With the album still months away from release, he went to the Rainbow Bar & Grill and hung out with members of a fellow Sunset Strip band called Angel. As alcohol flowed, drummer Barry Brandt began to brag about the forthcoming Angel record. Eddie, flush with pride over the album he had just cut, responded in kind. When the party moved to Brandt's house, Eddie, hell bent on blowing everybody's mind, put on a tape of *Van Halen*—and jaws were dropped. Eddie thought nothing of it—for weeks he had been playing the tape for his friends—but when he got a call from a furious Ted Templeman, informing him that Angel were in a studio frantically recording their own version of "You Really Got Me" with the intention of beating Van Halen to the punch, he realized the magnitude of his mistake. As a consequence, Warner Bros. had no choice but to rush-release Van Halen's version of the song. (It should be noted that Angel would soon join Piper in the Oblivion bins at record shops.)

There were no riots in the streets, nobody threw anything (except guitars out of windows), but it's safe to say that from the moment people dropped the needle on *Van Halen* and heard what seemed to be some sort of air-raid alarm (actually, it was the band members' car horns synced together and slowed down to ominous effect) they were in a state of shock. A new movement was taking place, and Van Halen, with a bratty authority and a rapacious sense of purpose not heard since the debut of Led Zeppelin, were leading the charge. A nearly flawless piece of pop art, *Van Halen* is one of those great rarities in music, at once simple and sophisticated, distilling the band's prodigious chops and party-hearty aesthetic into hummable melodies that took hold of one's senses and didn't let go. "Ain't Talkin' 'Bout Love," "Jamie's Cryin,'" "Runnin with the Devil," "I'm on Fire"—there isn't a bum track to be found. As both singer and carnival barker of sorts, David Lee Roth made all the right noises: surprised whoops, leering come-ons, testicle-gripping screams, hollers of "whoa now" and the like—the full panoply of orchestrated let-me-entertain-you shtick. Alex Van Halen and Michael Anthony more than held up their respective ends, providing a prizefighter's punch and, in the case of Anthony, background vocals that sailed in the air and served as the perfect counterpoint to Roth's gruff voice.

Of course, there was Eddie. Of all the young guitarists who ever issued a debut record, he's the one who delivered on promises he never had to make. Dispensing with the usual wobbly preamble of a flawed but ambitious first record, he burst through the gate as a musician who valued substance and emotional contact over mere technical flash. With poetry in his heart and a panoramic vision of where he was headed, he never had to develop into something special, for he was already there. Being thrust into the pantheon of greats at such a tender age (he was 22 at the time) and so early in his career can be ruinous to most musicians, but Eddie's extraordinary energy and thirst for innovation proved to be invaluable strengths. Guitarists the world over saw the rashness and speed of his gifts and emulated him in a way that no musician has ever had to endure. "Eruption" was and continues to be a litmus test for budding axslingers—what Frank Zappa's "The Black Page" is to drummers, so, too, Eddie's tour de force is to guitarists. But it's also a cul-de-sac, for no matter how hard everyone tried to catch up to Eddie Van Halen, he was burning up the ground as fast as he could run.

Thirty years on, it continues unabated. ❐

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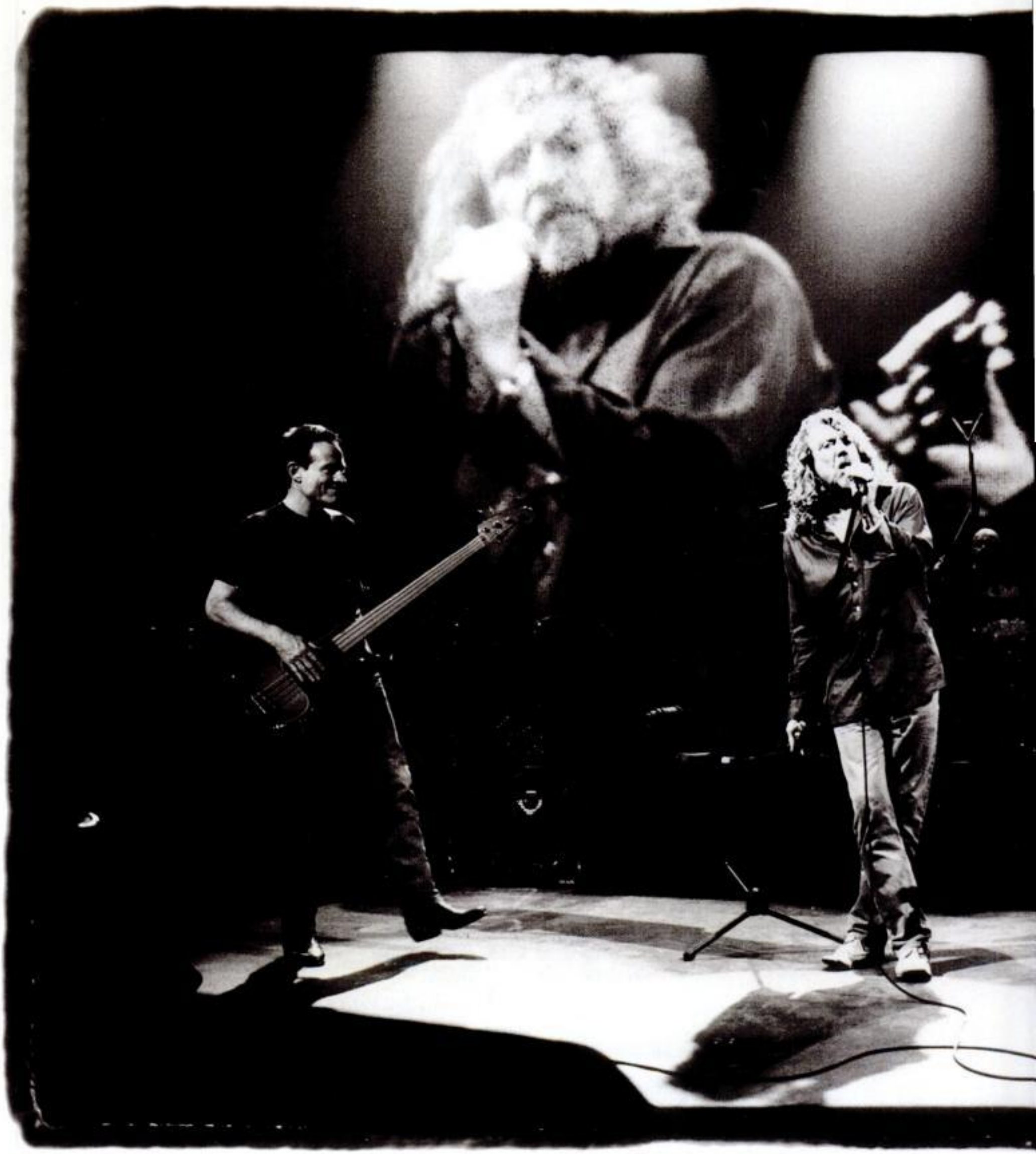
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GUITAR MULTIPLE EFFECTS

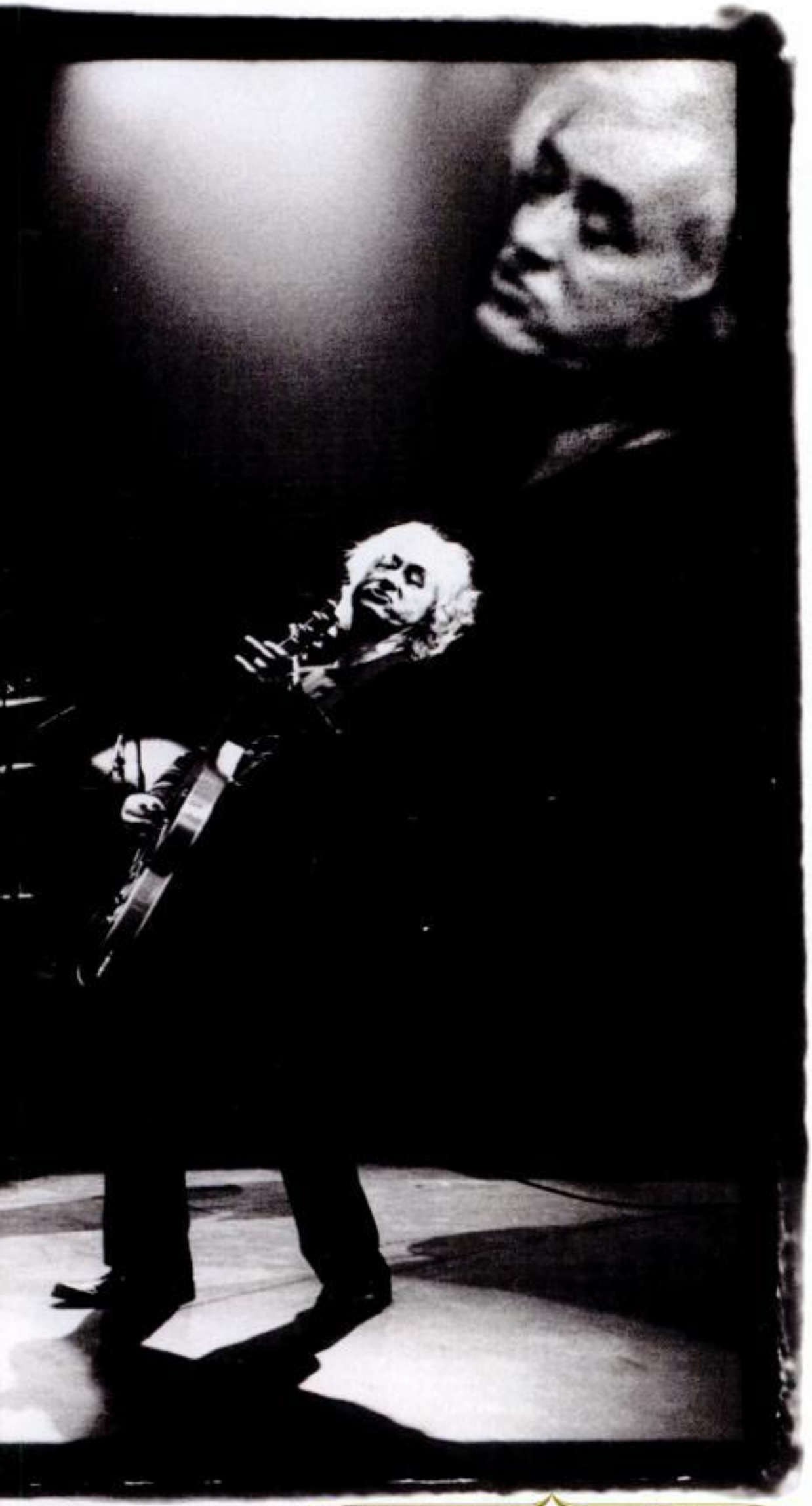


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IN THE LIGHT



Led Zeppelin performing "In My Time of Dying" at the 02 Arena in London, December 10, 2007

WHEN

LED ZEPPELIN

REUNITED FOR THEIR HISTORIC SHOW IN LONDON IN JANUARY, THEY GRANTED WORLD-FAMOUS PHOTOGRAPHER

Ross Halfin

UNPRECEDENTED ACCESS TO THEIR REHEARSALS AND CONCERT. HERE, IN A WORLD EXCLUSIVE, ARE THE BEST OF HIS UNFORGETTABLE IMAGES.

PHOTOGRAPHS AND TEXT *by* ROSS HALFIN

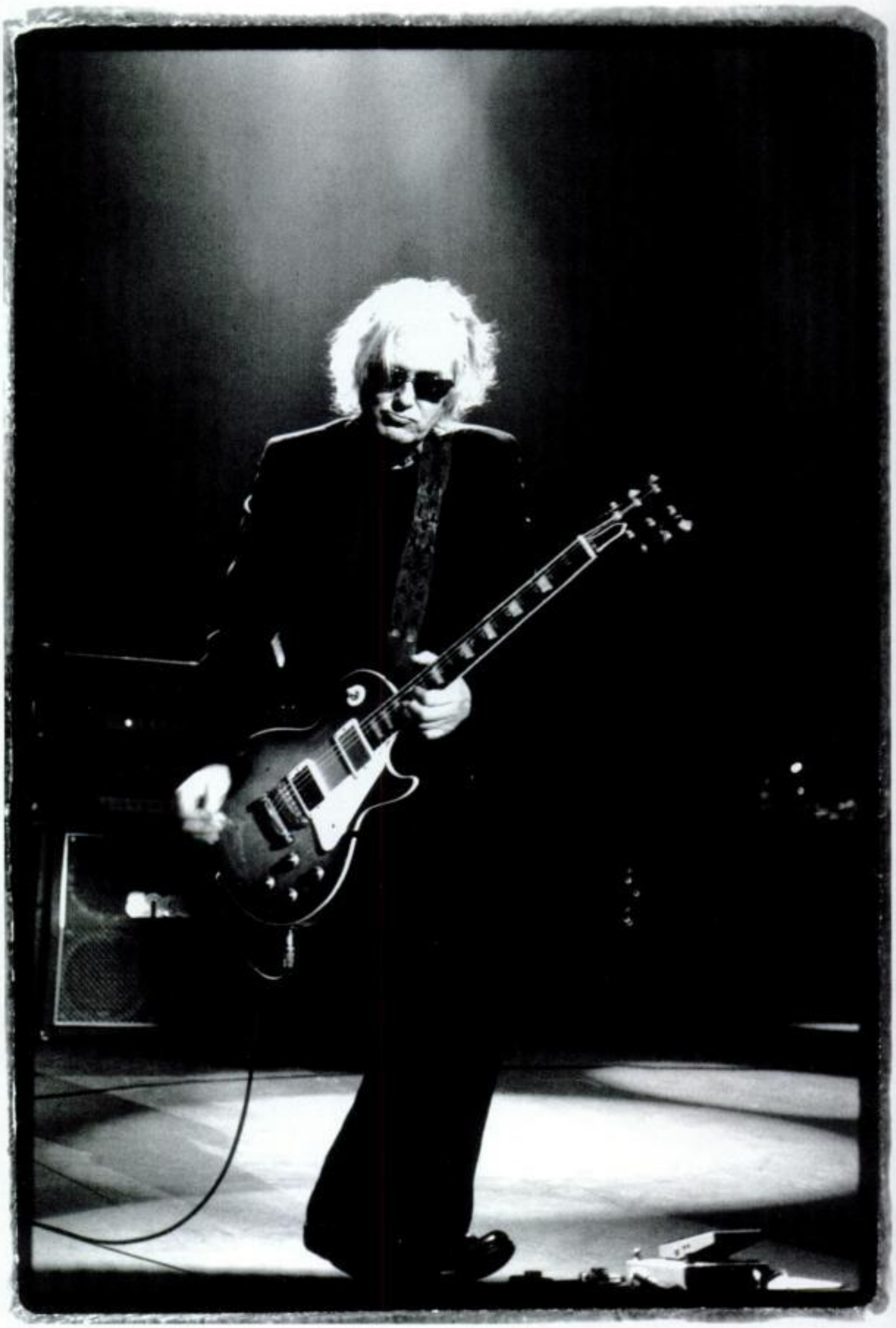
WHEN LED ZEPPELIN announced last year that they were reuniting for a one-off show in London on December 10, it was no surprise that the major rock event would be documented. However, given the band's historically secretive nature, the question became, To whom would Led Zeppelin grant access?

Luckily for us, they chose longtime *Guitar World* contributing photographer Ross Halfin to capture the intimacy of their rehearsals and the drama of their critically acclaimed comeback show.

"At first I thought it would be a bit intimidating shooting Led Zeppelin, but after a couple of minutes I relaxed and realized this is just what I do," Halfin says. "They were a pleasure. Really easy. I'll take them over any band any day. You get none of the bullshit you'd get with Van Halen or Aerosmith. Plus, don't forget what a great band they are. In fact, the show in December proved that they are still the greatest and they wipe the floor with everyone."

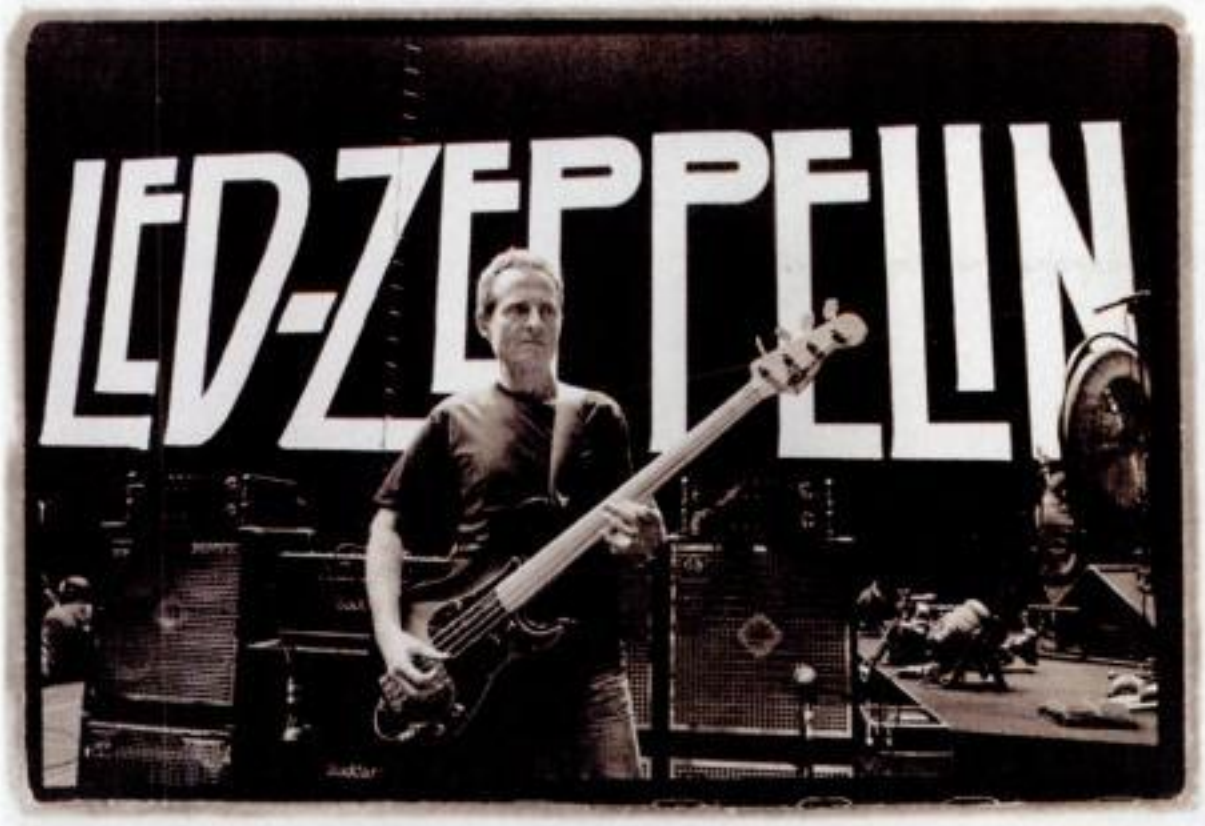
Halfin was allowed to shoot two of the band's rehearsals at Shepperton Film Studios in Surrey, the soundcheck before the concert at the 02 Arena in London and the concert itself. The following are some of the photographer's best images, accompanied by a few of his comments.

—*Brad Tolinski*

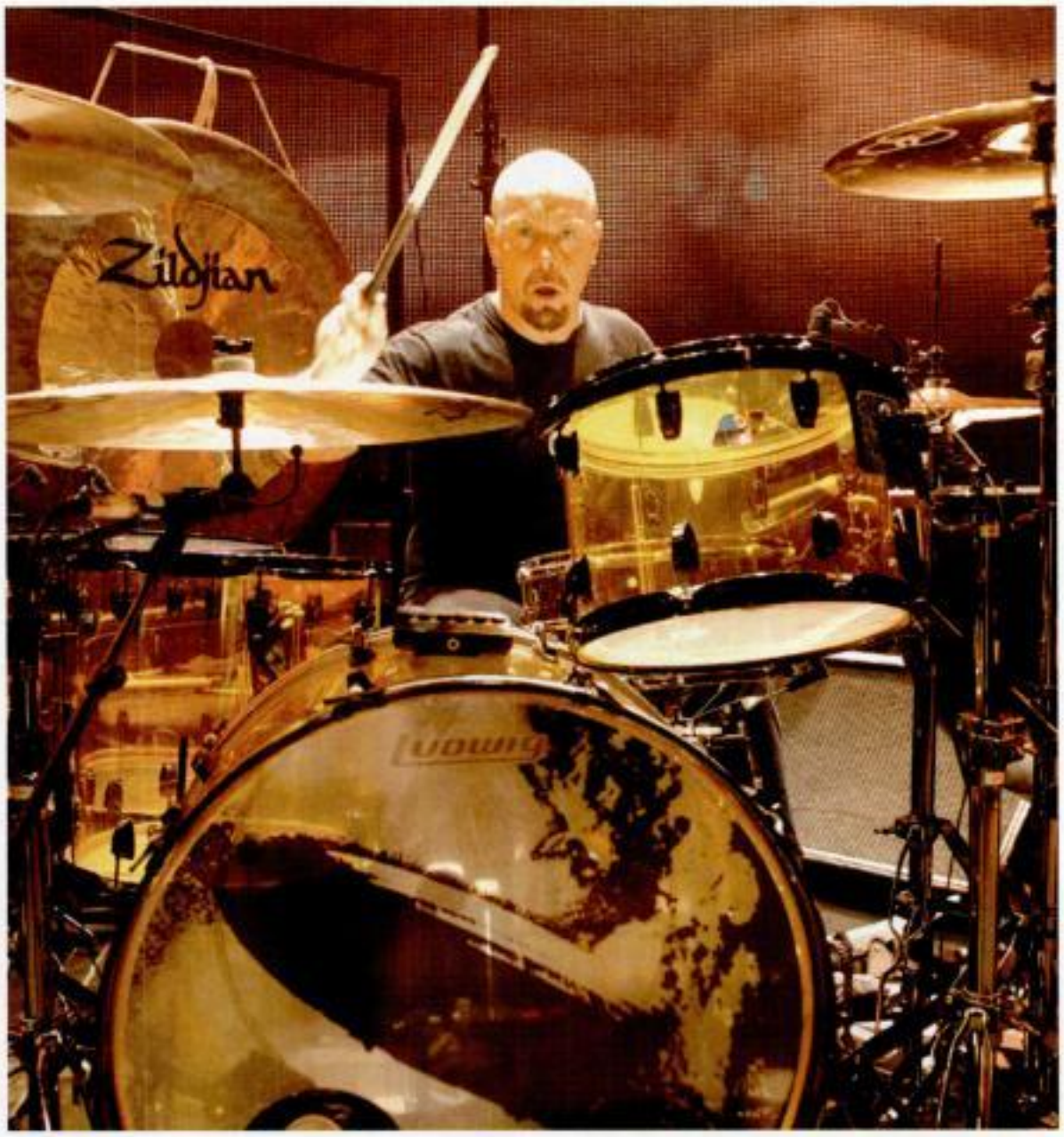


"Jimmy playing 'Ramble On' at Shepperton. The band was very friendly during the rehearsals, and you could tell they really enjoyed playing with each other. By the time I attended their practice sessions the set was very tight, so most of the music-oriented comments were minimal. On occasion they might stop and review a short passage of a song."

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"John Paul Jones at the soundcheck at the 02 on December 9th. While Jones may appear laid back or disinterested, you soon realize he is completely absorbed in each and every detail of the music."



"Jason Bonham at Shepperton playing 'No Quarter.' This rehearsal was also notable because the band also played 'Fool in the Rain' and a bit of 'Carouselambra,' which they didn't perform at the show."



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"This is my favorite photo of Jimmy. It was taken at the 02 soundcheck on December 9th right at the end of 'No Quarter,' a song they rehearsed a lot. Their work paid off because it sounded great at the show. Unfortunately, I don't think they got the dry ice right—there wasn't enough of it."



"Page laughing at the end of the last rehearsal. He knew how good the band sounded."



"A rare group shot. I saw Robert Plant and John standing in the hallway, then grabbed Jimmy and got them to line up two minutes before they walked onstage."

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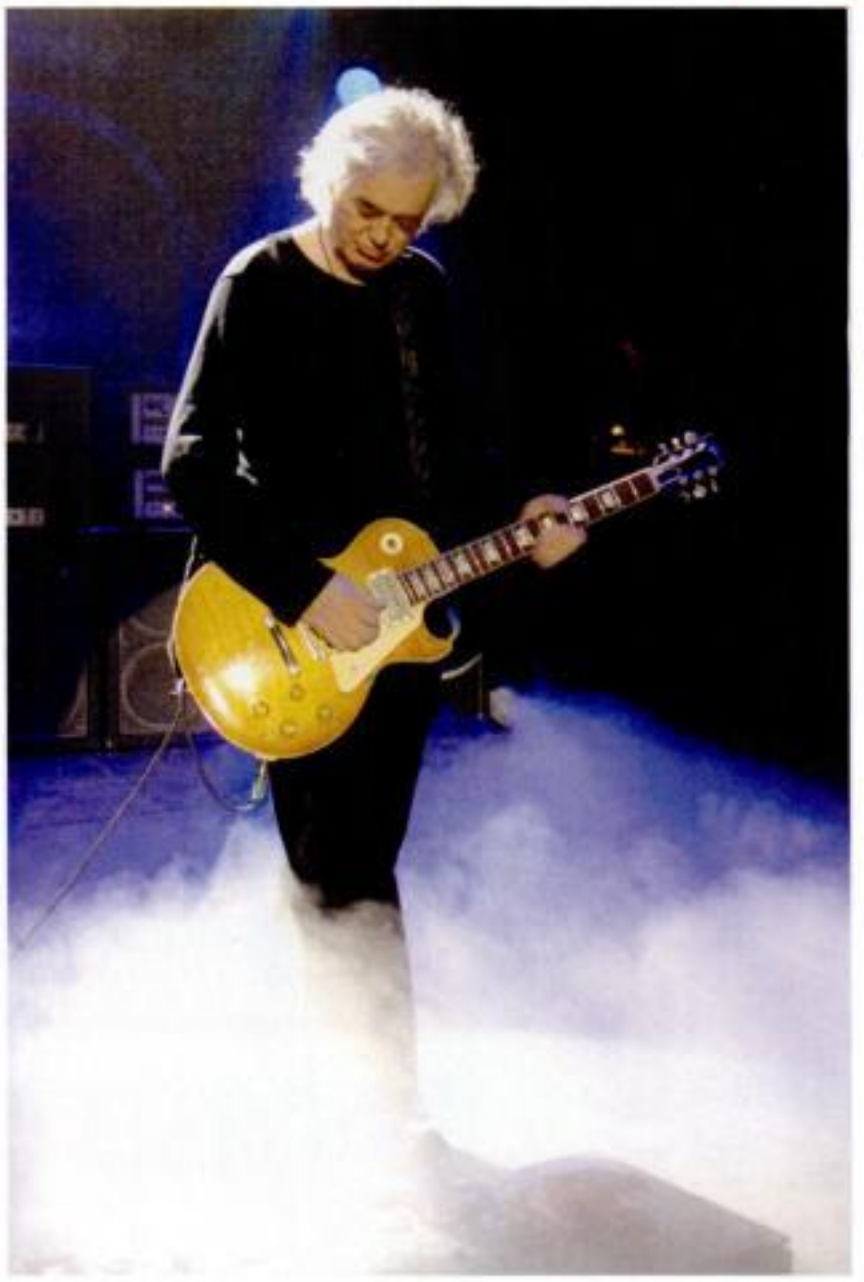
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"Before the show, I asked the band if they would turn around at some point in the concert so I could get a picture of them playing with the audience in the background. This is that moment, which came at the end of 'Rock and Roll.' "

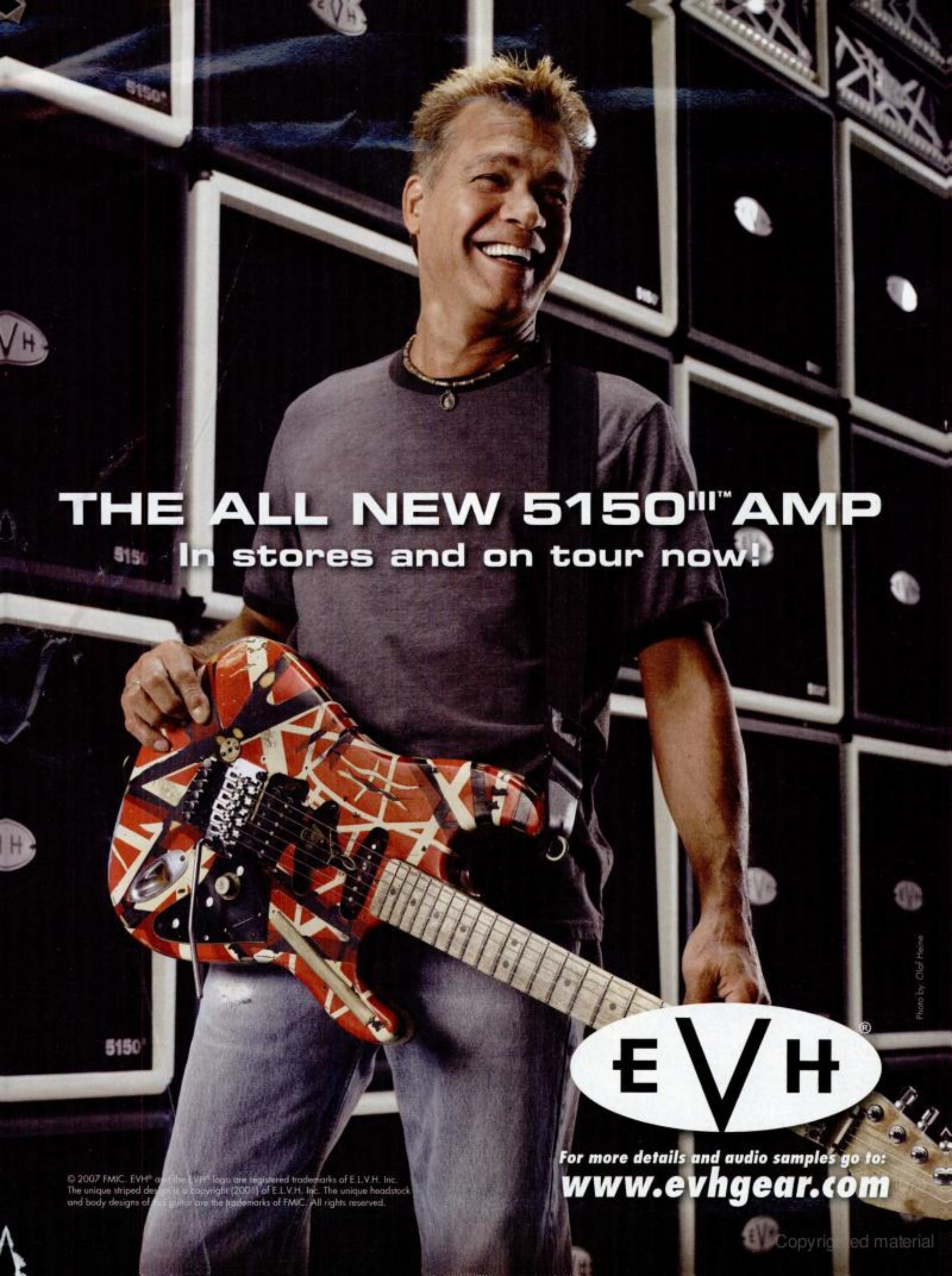


"Robert Plant singing 'Kashmir.' I was trying to balance him with the design on the background screen."



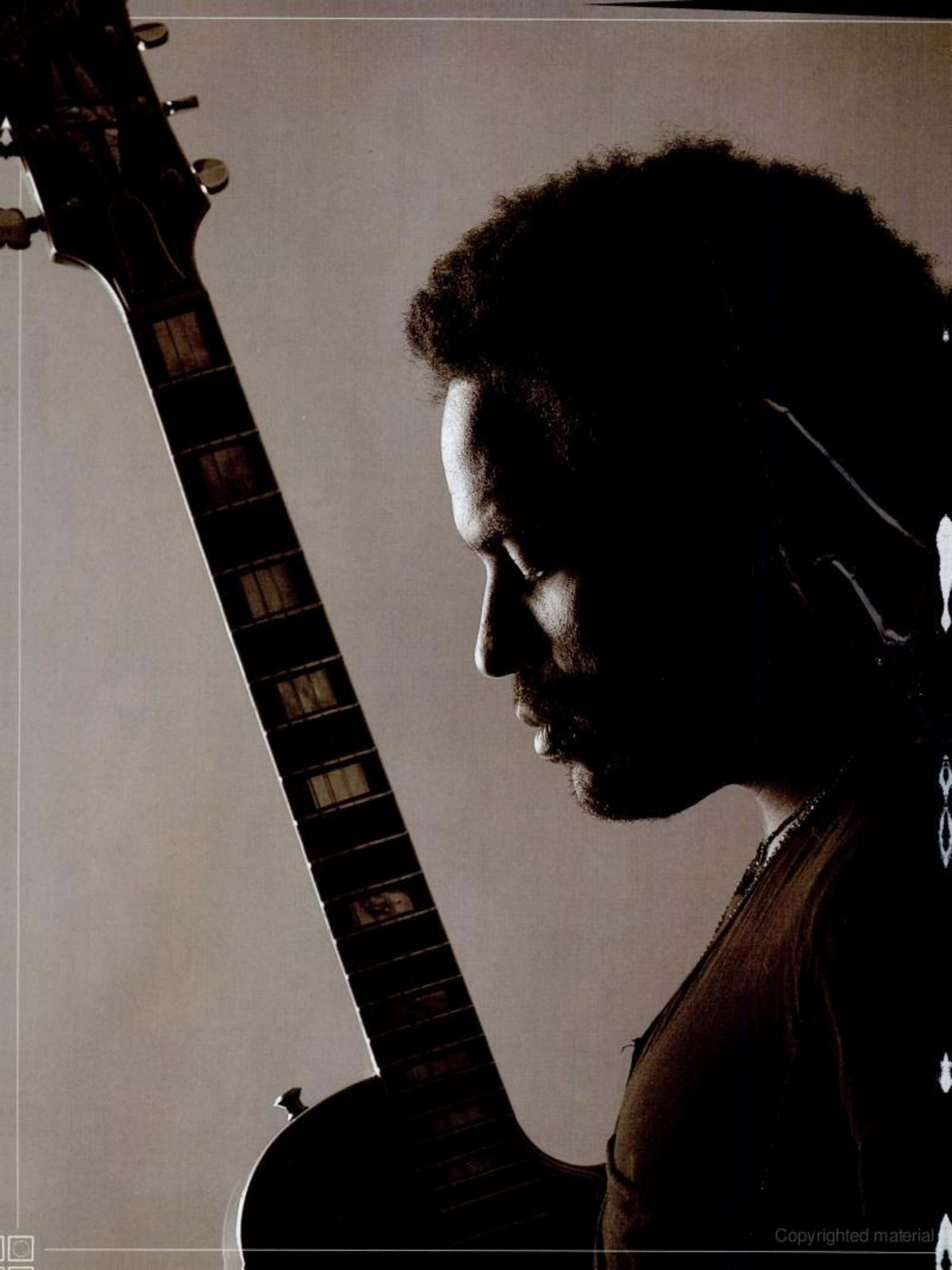
"Jimmy at rehearsals, during 'No Quarter.' I can tell by the dry ice."

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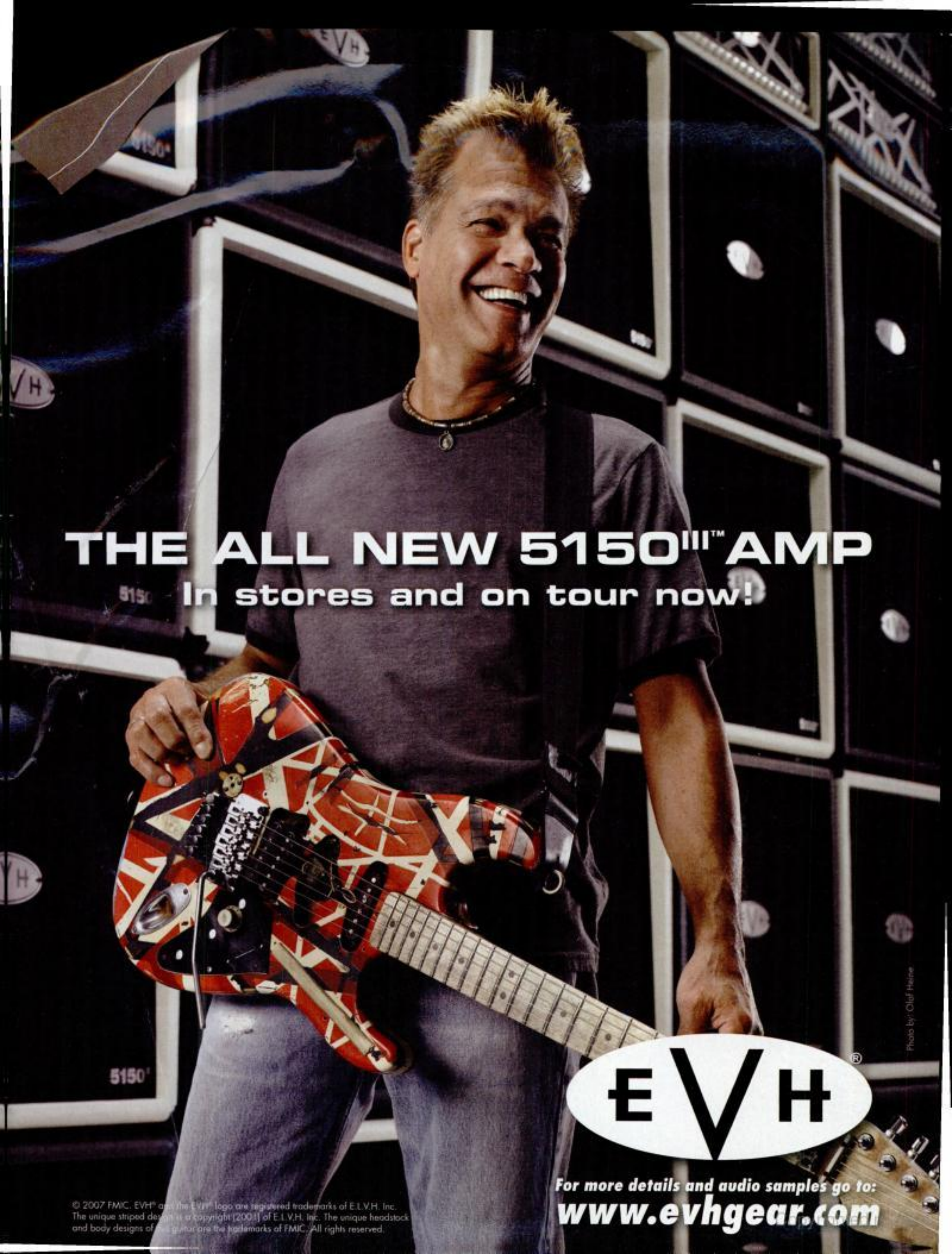
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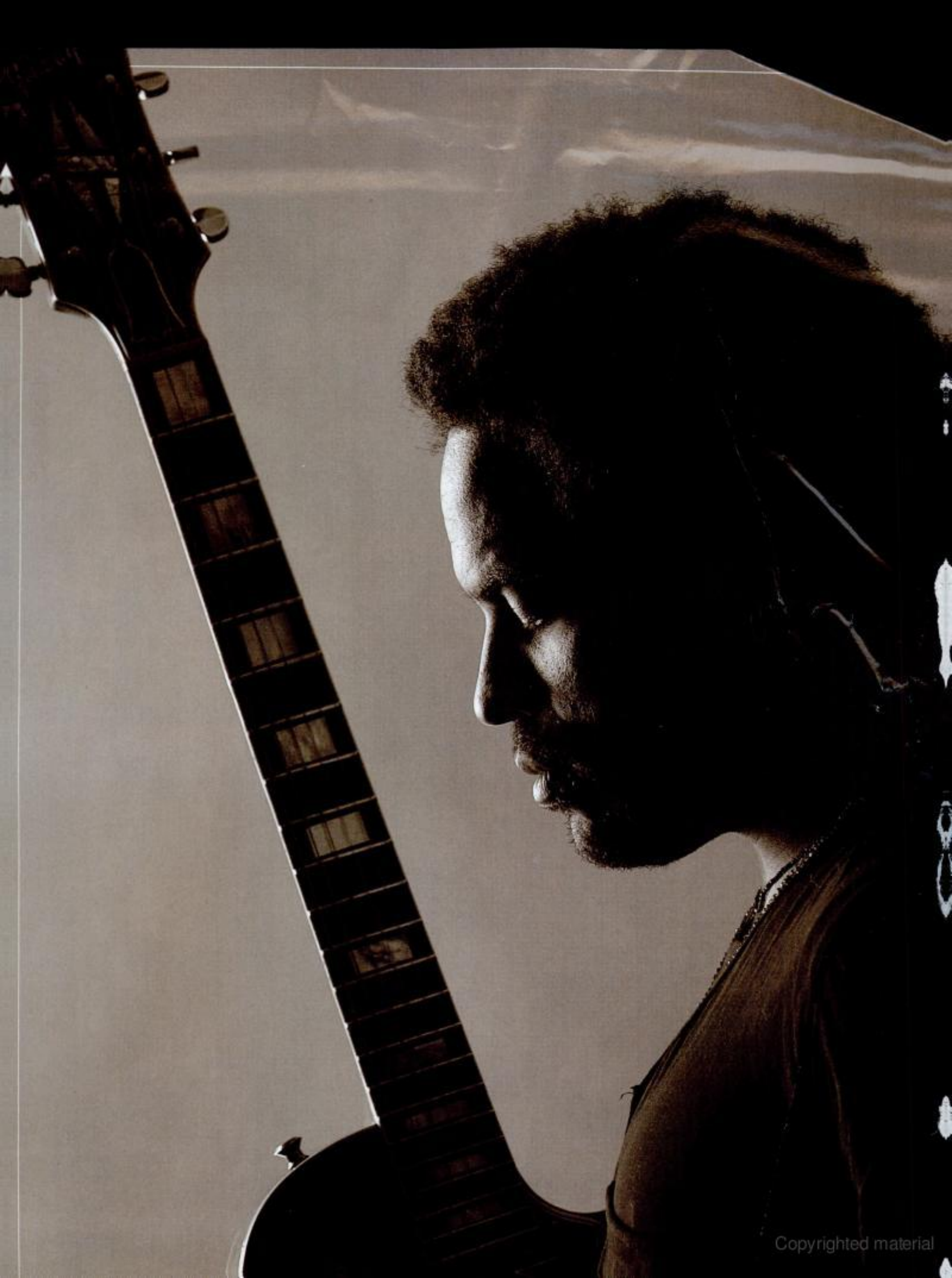
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REVOLUTION *of the Mind*

THE EVER-EVOLVING LENNY KRAVITZ DELIVERS A RADICAL LESSON IN WRITING, PLAYING AND RECORDING RHYTHM GUITAR, AND TALKS ABOUT HIS LATEST FUNK-DRIVEN ROCK ALBUM, *It Is Time for a Love Revolution.*

BY ANDY ALEDORT • PHOTOGRAPHS BY JUSTIN BORUCKI

GW • 69

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"I'M A PERSON WHO is always trying to experience new things and constantly change my perspective. I really try to keep things 'alive' and expose myself to different people and different influences."

Lenny Kravitz, making himself comfortable in *Guitar World's* video studio, is in New York City for a dual purpose: in addition to giving *GW* readers this in-depth video lesson on his approach to writing, playing and recording effective rhythm guitar parts, he's here to shoot an independent film in which he appears as an actor.

Kravitz's latest recording, *It Is Time for a Love Revolution* (Virgin), is his eighth studio album and first new release in three years. Various tracks were recorded at different times over the past year, in New York, Miami, Paris, the Bahamas and Brazil, and the album features a blend of all of Kravitz's favorite sounds and styles, from deep-in-the-pocket funk and soul to hard-hitting, power-driven rock. He plays all or most of the instruments on every track, as he has done on every recording since his 1992 mega-smash debut, *Let Love Rule*.

In this *Guitar World* exclusive, Kravitz offers insight into his creative process while he details useful ways for guitar players to learn how to lock into the groove.

****

GUITAR WORLD Starting with your very first release, *Let Love Rule*, you've often played all of the instruments on your albums. Is that the case with the new record?

LENNY KRAVITZ I'm playing all the instruments on some songs, and on others I'm playing mostly everything. On several tracks, guitarist Craig Ross plays the solos. The only other guests on the record are Anoushka Shankar, who plays sitar on "Bring It On," and Lenny Pickett, who plays saxophone on "Dancin' Till Dawn."

GW How did you develop the ability to play guitar, bass, keyboards and drums with equal proficiency?

KRAVITZ There was a piano in the house when I was a kid, and I started banging on it when I was about five or six. My dad had an acoustic guitar that my mom had bought him; I think she was hoping he would learn to play it and serenade her, but it just ended up sitting in the corner, getting dusty. So I used to bang on that too. When I was around 10, I got my first guitar from Manny's music store here in New York City. It was a Yamaha acoustic that you could plug in. I wasn't as happy as I could have been because what I really wanted was an electric guitar.

Later, my family moved to L.A., and I started playing the drums when I was in junior high school. Back in New York, we lived in a little apartment, so I couldn't have a drum set, but I had always wanted to play the drums. When I got to high school, I bought a bass and began to play that. I never dreamed I would end up making music this way—playing all of the instruments—I just liked switching around from instrument to instrument.

GW What led to you playing all the instruments on your debut, *Let Love Rule*?

KRAVITZ When I was getting my songs together to make that record, the plan was to have a band. I kept bringing different people down to the studio to play with me, but something wasn't working; you can have great players, but the *personality* and the *character* of the recording is what's most important, and it just wasn't happening. So, my recording engineer at the time, Henry Hirsh, who is still my engineer to this day, said, 'I've heard you play all of these instruments, and I see you teaching these guys what you want them to play. Why don't you just play all of the instruments yourself?" But I had a whole "band" thing in my head, and I said, "But I want to play with other people, man!" He said that he thought it would have more character if I played everything myself. So I took his advice.

I think that's what makes it unique with certain players, like when you listen to Stevie Wonder playing the drums: there's so much character there, and he's actually one of my favorite drummers. Oftentimes when a certain player plays something, it has more feeling than when someone else plays it. You could have a so-called "better" drummer, someone with all of the chops, but his "two" and "four," or the way he plays his fills, just doesn't feel right.

GW Playing rhythm guitar is a craft that many guitar players seem to neglect, but it's a big part of your approach to the instrument.

KRAVITZ When I was coming up in junior high and high school, there were these guys that could play all of the licks, and everyone was trying to play as fast as they could. I was always the guy that couldn't play as fast or as much as the other guys, but I had *feel*. I didn't really know what I was doing, but it turned into something.

Most of it is just simple stuff, really. For me, it's all about the groove. I grew up listening to soul music and funk, artists like James Brown

FIGURE 1 "scratch" rhythm part

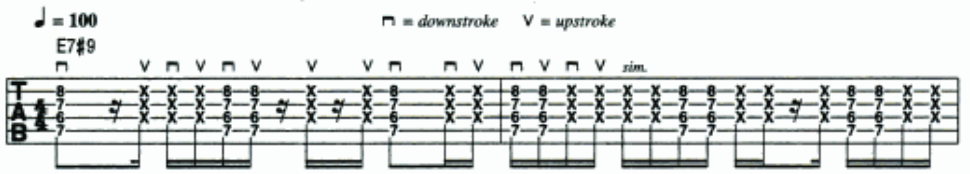


FIGURE 2 bass riff

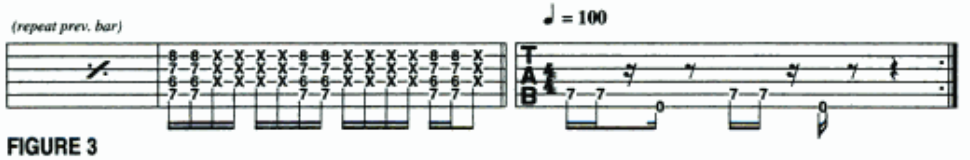
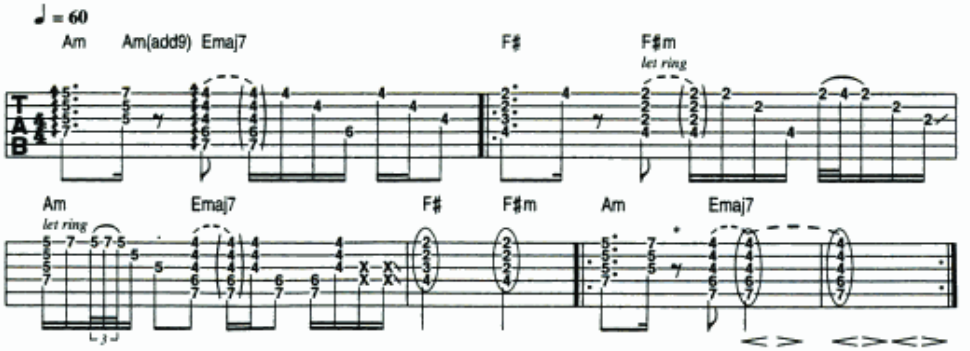


FIGURE 3



*Tremolo effect created by quickly and repeatedly turning guitar's volume control up and down.

FIGURE 4

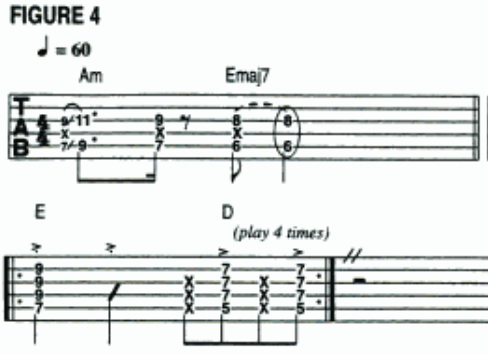
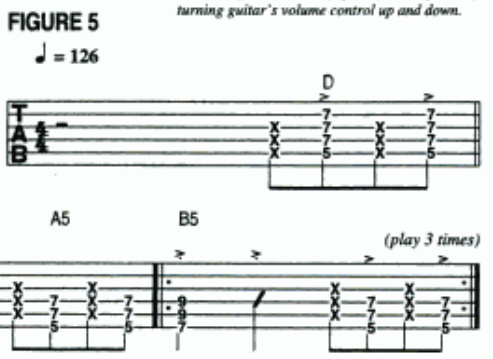
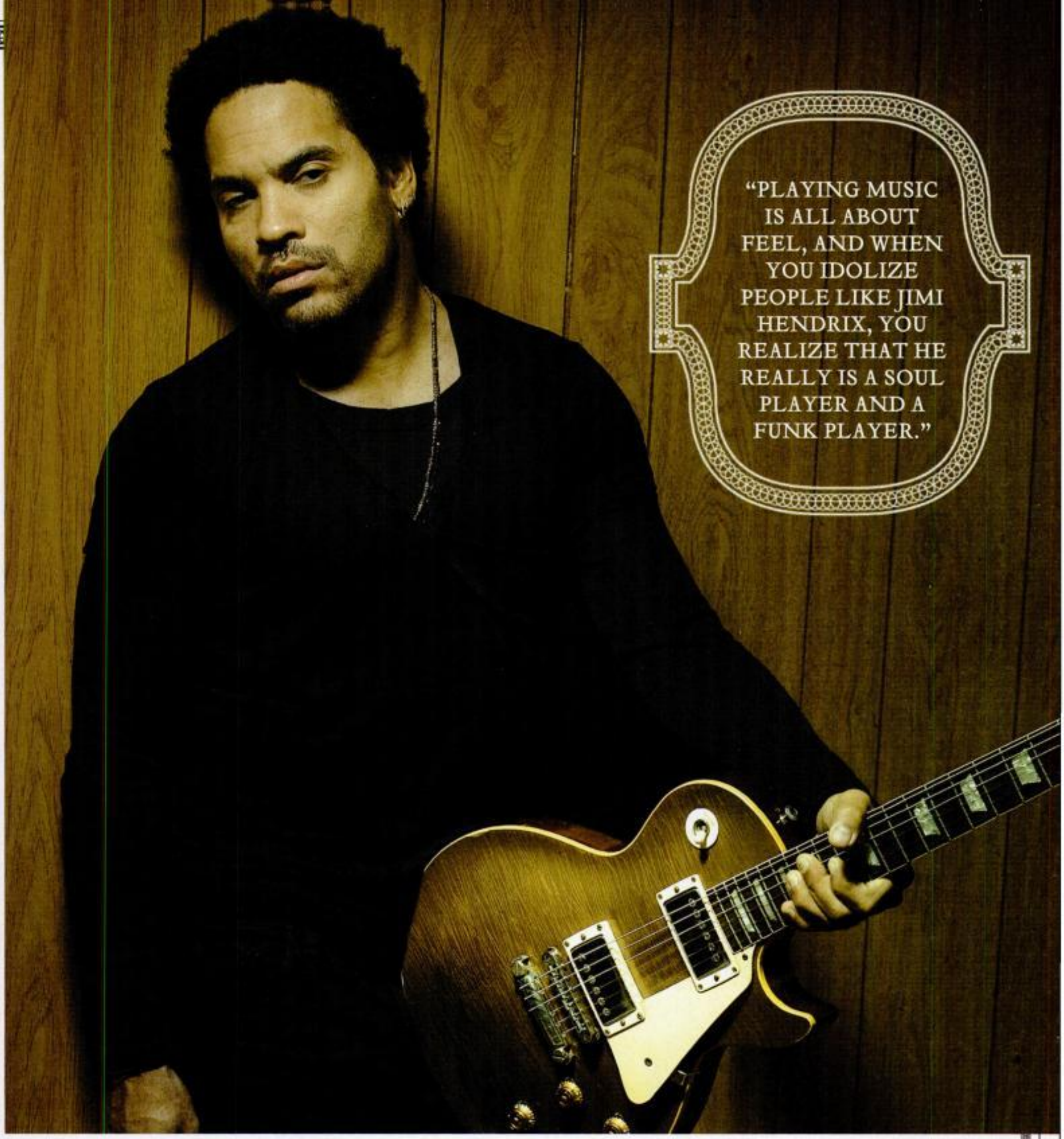


FIGURE 5





"PLAYING MUSIC IS ALL ABOUT FEEL, AND WHEN YOU IDOLIZE PEOPLE LIKE JIMI HENDRIX, YOU REALIZE THAT HE REALLY IS A SOUL PLAYER AND A FUNK PLAYER."

and Earth, Wind and Fire, where it's all about locking into a groove and staying there. Plus, there's always an element of funk in my rock and roll. So if it's a simple lick, which a lot of my songs are built around, it's about where you "lay" it that'll make it sound thick.

GW Can you give us an example?

KRAVITZ Sure. If it's a simple funk rhythm part like this [**FIGURE 1**], where the chords are *not* played, then where the scratch is and all of the in-between stuff is what's really important. You could have a guy that can play up and down the neck all day long, but playing a rhythm part *consistently* for four minutes without stopping is another story. It's always amazing to me when I see players that can play a lot of stuff, but they obviously haven't concentrated on how to groove. It could be one chord; that's the beauty of James Brown. You've got Bootsy Collins on bass and all of these great musicians in the band, and the lines are incredibly simple.

Bootsy might be playing something like this [**FIGURE 2**], which could be the entire line, and the rhythm guitar part [**FIGURE 1**] locks in with the bass. The bass and guitar would hold down that groove for the duration of the song, with the exception of the bridge. For a rhythm section to play that repetitively and in-the-pocket and not budge—there's a lot of power in that.

GW How do you play that "scratch" sound on that part?

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KRAVITZ I approach every instrument as a percussion instrument, so the guitar is just like another drum to me—something to bang on. To get the "chicken scratch" sound, I mute the strings with my fretting hand by lightening the finger pressure against them so that the strings are no longer touching the frets, and strum the strings, moving the pick from the lower to the higher strings depending on the timbre of the sound I want to hear. I don't think about it at all; I just feel rhythm. The chord doesn't even matter; the feel and rhythm of the strumming is much more important. It's all in the right [*pick*] hand.

GW What would you advise guitarists to do to get a handle on this aspect of rhythm playing?

KRAVITZ To get your rhythm together, start with the James Brown records and listen to those guitar players. Listen to Sly and the Family Stone and Earth, Wind and Fire. The guitarists on those records all have amazing rhythm chops and understand that the purpose of the guitar is to fit right into the music, and that's what makes the band sound superfunky.

GW Can you talk a little about the importance of being a good rhythm player?

KRAVITZ Playing music is all about feel, and when you idolize people like Jimi Hendrix, you realize that he really is a soul player and a funk player. I don't think he gets the credit for his "soul-ness." People are always pointing to the rock element, psychedelic this-and-that, but when you listen to a tune like "Have You Ever Been (to Electric Ladyland)," that's a gospel-like, Curtis Mayfield–inspired kind of thing, done with so much passion and so much soul. The bulk of Jimi's rhythm playing is that concept. He goes off on top of it and plays the most amazing solos you ever heard, but he's a funky player.

GW Rhythm guitar is a hard thing to study because it requires a great amount of patience. Most guitarists would rather solo all day long.

KRAVITZ You can teach someone a lot of technique and all of the chords, but good rhythm playing is a very hard thing to teach to someone. Either you have rhythm or you don't. There are degrees to which one can improve, but it's a very instinctive thing.

GW Was Curtis Mayfield an influence for your rhythm guitar playing and your writing style?

KRAVITZ Definitely. Curtis played really strangely, but it was incredible, and no one sounded like him. He also tuned his guitar in a weird way; I don't remember what it was. I used to go see him perform and sit in the front of the stage and watch him play. I remember thinking, What the hell is he doing? He's playing shapes I've never seen!

Curtis strummed with his thumb a lot, and there's nothing like the thumb to soften the sound and give it a more intimate feel. I never learned how to fingerpick, so I just do it but feel. I don't know if I'm doing it properly or not, but it gets the job done.

GW There's a song on your new album, "This Moment Is All There Is," that has a bit of the Curtis vibe.

KRAVITZ It's a very Curtis-y kind of thing that starts with an Am to Emaj7 change, followed by F♯ to F♯m, and then back to Am-Emaj7, kind of like this [**FIGURE 3**]. It's slow and soulful, and I embellish the chords by using the pinkie to sound higher notes and melodic figures, such as the high B note on the Am chord, which is the chord's ninth. While holding the Emaj7 chord, I like to do tremolo-like volume swells with the volume control [*quickly turn the volume control up and down repeatedly*].

GW It's also interesting how you built the arrangement with overdubbed guitar parts.

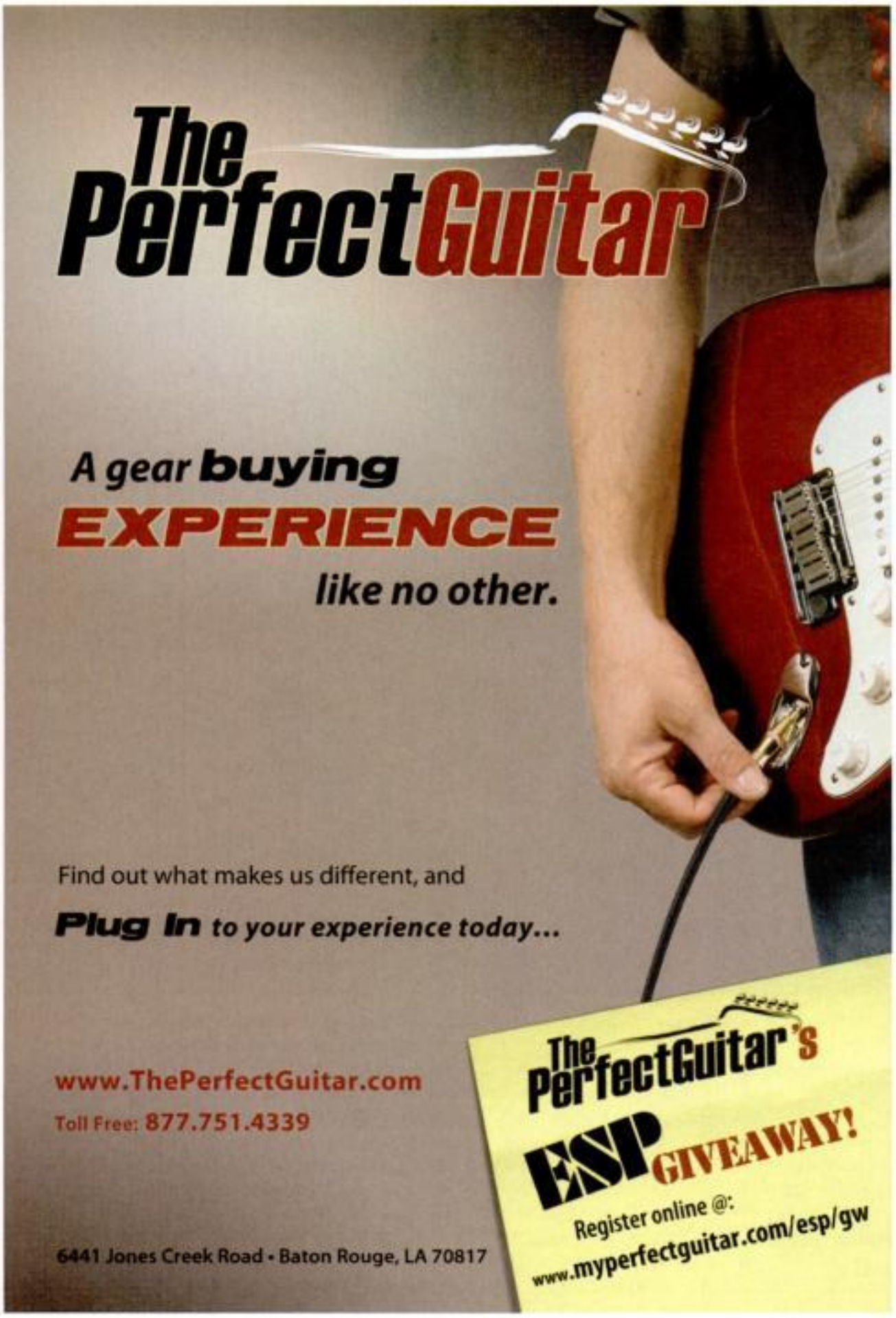
KRAVITZ Once I had the main part down, I added a sliding octave figure similar to this [**FIGURE 4**]. It's mixed in pretty quietly and creates a little more color. There's also a harpsichord overdub that plays the same notes as the octaves, which gives that part a little sparkle.

GW The album's opening track, "A Love Revolution," has a heavy four-on-the-floor [*accentuated quarter notes*] feel.

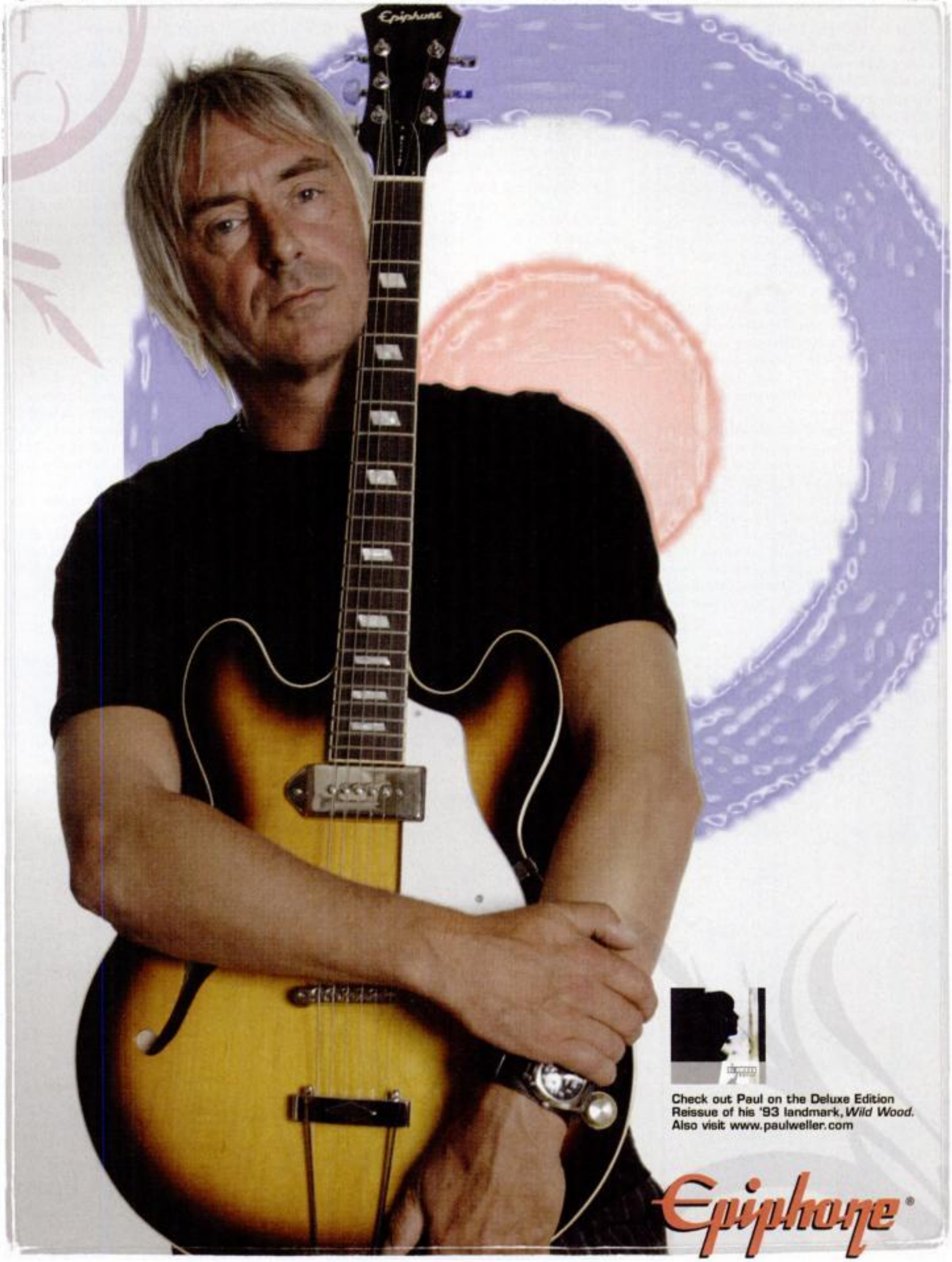
KRAVITZ That song is really all about the bass line, and the guitar is just there to embellish the bass. The rhythm part is really simple. [**FIGURE 5**]

GW How do you envision and construct the arrangements for your songs?

KRAVITZ I first hear it in my head. Sometimes I write on the guitar, and sometimes I wake up with something in my head and go to the instrument to find what it is I'm hearing. Every now and then it'll come from just picking up a guitar, which is what happened with "Fly Away." That song ended up becoming a major hit for me; the album was done and I happened to be in the studio trying out an amp, a Park head, that someone brought in



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Check out Paul on the Deluxe Edition Reissue of his '93 landmark, *Wild Wood*. Also visit www.paulweller.com

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for me to check out. I set it up, grabbed a guitar that was in the studio, and, as you know, some guitars are just *juicy* in certain places on the neck, depending on the instrument. You find that spot where the chord really jumps out. I started to play, and the guitar led me to those barre chords, and that was that. I was listening to the way different chords were ringing, just moving between A, C, G and D, and the next thing I knew I was telling the engineer to hook up the mics and record.

GW There are so many different influences in your music, from rock and pop to R&B and funk.

KRAVITZ I just love music, and, to me, it all goes together. I've never been the kind of artist that sticks to one sound. A lot of records have the exact same sounds, atmosphere and concepts throughout. I'll go from A to Z from one track to the next. That's because when I write a song, I'm not thinking about an overall style; I'm thinking about the *song*, and the style and sound have to complement the mood I'm trying to convey.

I'm basically a kid that grew up with a lot of records, and I fell in love with so many artists and styles. It's all in me, and I just bring it all together and *mush* it up, man! [*laughs*] The key is to *listen*. A lot of artists from the Sixties and Seventies had so much personality, so much color, and used the guitar in a very creative way. They didn't just bang on it, or see how loud they could get it or see how many tracks they could layer. Putting a track together is like sculpture, or like landscaping, like, "Where can I sprinkle the guitar?" "Where will this ringing chord bring out a feeling?" The great records of the Sixties are far more subtle—even if it was hard music—and expressive, than much of the stuff that's out there today. The key for a guitar player is to listen, think and ask yourself, How can I complement this track, and not just take it over?

The bottom line is the vocal. The guitar might be amazing, but even with virtuosos like Jimi Hendrix and Jimmy Page, the vocal was always right there in the middle, and the guitars were all around it, making the track even more incredible.

GW What's the most important aspect of making records and recording new music?

KRAVITZ When it comes to production, I think character is what really matters, and it's something that I find is missing from so many records today. When listening to people like the Beatles, Stevie Wonder, Led Zeppelin or R&B/Motown records, you can hear the tone of the bass—you can hear the guy's *fingers*—and this guy's bass didn't sound like that guy's bass.

Today, on most records, because everything is so producer and technology driven, you can listen to 20 different rock records and you'll hear the exact same snare drum sound, because they are all using the same trigger from some sound sample that's the "hip" trigger to use right now. It all ends up sounding the same, and I don't hear any personality. That's what I feel is missing, and it's the most important thing for me in terms of my own records. It's my personality, my fingers, my gear.

People will come into my studio and hear a guitar part and say, "What's that effect you're using? That's really dope!" I'll say, "It's a guitar plugged straight into a Fender Deluxe. That's it." We're so into processing these days, and I feel it takes away from the player's character. That's the most important thing for me, so that's why I use the gear I use. People may refer to what I do as a "throwback" to the Sixties and Seventies, but there's nothing retro about it. I use the gear because it brings out the wholeness of the sound and therefore gives me the opportunity to have character in my sound.

If you listen closely to rock records by Zeppelin, Hendrix, AC/DC and especially the Who, the guitar sounds are a lot cleaner than you think they are. You'll see guys turning the distortion all the way up on their amplifiers, to where there's no tone anymore. But when you put on the Who and hear those big "stadium"-sized guitar chords, you realize that they are clean and small. By the time you put it though the [*mixing*] board and put the Fairchild compressor on it, and EQ it a little, it sounds like you're in Madison Square Garden. But it's *clean*, so the tone is rich.

Today, many people will overdub the rhythm part so many times in an effort to make it bigger sounding, and it actually gets smaller and smaller...as opposed to recording just one or two parts that are cleaner and whole-sounding, which makes that track become bigger in the stereo image.



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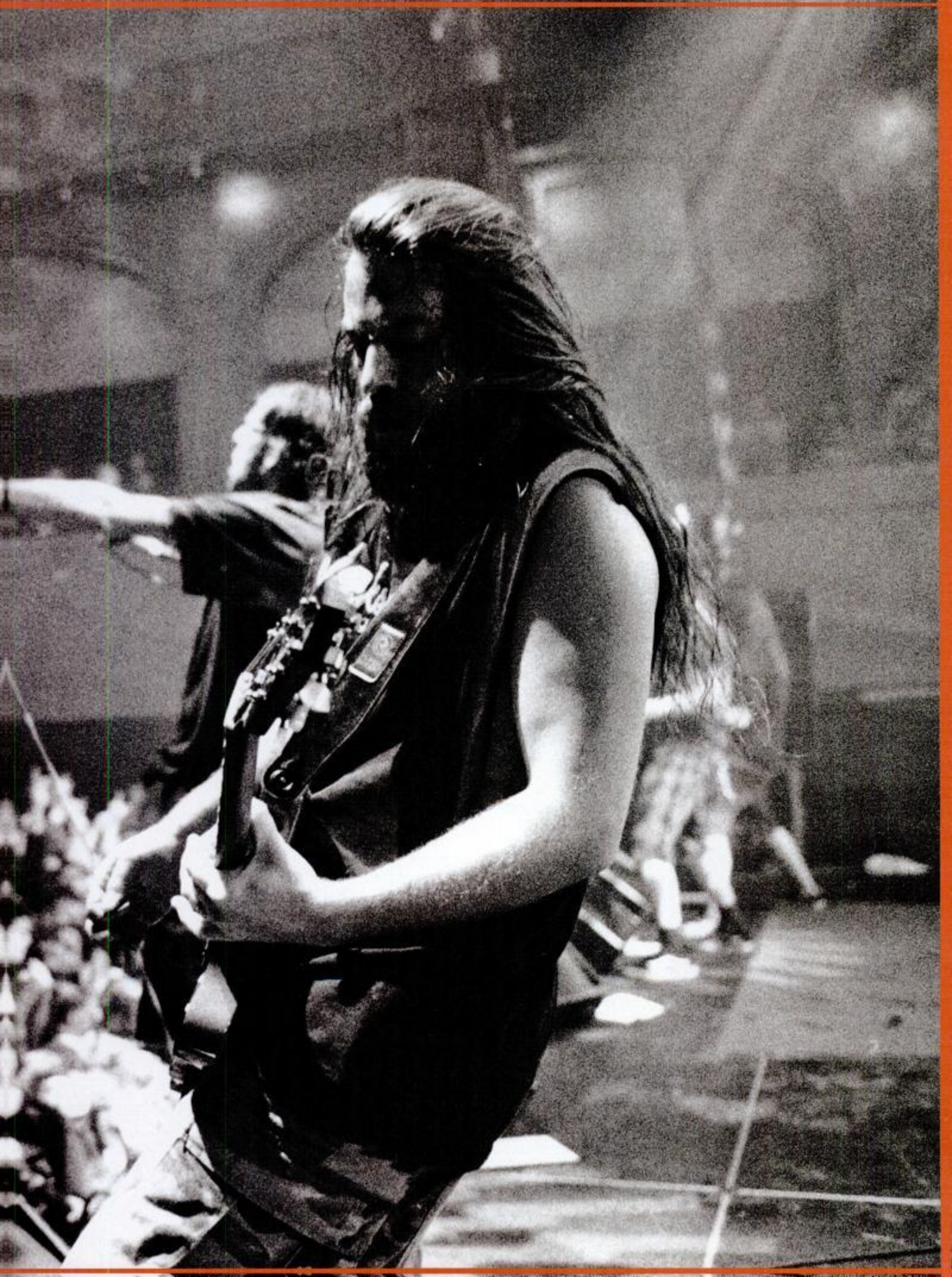
FARM AID



LAMB OF GOD's Mark Morton demonstrates "riff farming," his band's method for weeding out and cultivating stronger and more unique-sounding guitar lines.

BY NICK BOWCOTT * PHOTOGRAPH BY JIMMY HUBBARD

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"PEOPLE WHO MAKE MUSIC TOGETHER tend to create their own language when talking about it with one another. As a result, bands have their own language," says Lamb of God guitarist Mark Morton.

As an example, Morton points to a phrase that gets a lot of mileage around the Lamb of God rehearsal studio: "riff farming." The concept goes back to the group's early days in Richmond, Virginia, when its members were heavily influenced by local math metal bands Breadwinner and Slanglouse.

"We weren't aspiring to be the next Slayer or Metallica; we just wanted to be like Breadwinner and Slanglouse, so we tried to emulate those guys," Morton explains. "I was lucky enough to be able to go to their band practices and watch how they actually wrote, arranged and constructed songs. They would literally spend hours on a riff, and I was just mesmerized by how they would stretch a riff around to see where it could go."

Thus was born the concept of riff farming. "The idea is that you come up with a riff and then dissect it and find parts where you can pull notes out of it, as if you're 'weeding out' the riff—we completely stole it from those groups," Morton says. In the practice of riff farming, the timing of the riff remains the same. "You don't compress the riff when you take notes away," he explains. "You just leave a hole wherever you pull out a note or cluster of notes. You can do this in a bunch of different spots in a measure of music, and it has a real cool, choppy, almost awkward effect on the riff. Just pulling a few notes out and adding rests in their places can give a riff a whole different groove."

For example, he says, imagine a repeating riff that is played four times. "You could play it twice through the same way, then replace a chord or a couple of notes on the third time through with a rest, so it surprises the listeners and gets their attention." Mark and his bandmates often refer to these holes as "stutters and stalls."

"Those holes can also make a riff sound heavier, because the parts that come before and after it seem to have more mass. With a bit of thought, you can farm a riff for days and come up with many different variations on it."



THE RIFF ABOUT TO BE FARMED

TO ILLUSTRATE HIS RIFF-FARMING concept for us, Morton composed the chromatic, 16th-note, drop-D-tuned monster shown in **FIGURE 1**. The riff cycle in **FIGURE 1** is effectively made up of four different sections, each one bar in length. Bars 1 and 3 are identical while bars 2 and 4 are variants of the bar 1 pattern. To be exact, the last two notes in bar 2 are different, and the second half of bar 4 (beats three and four) is different.

Even though this riff is very chromatic, the open low-D note is "essentially the tonic or root note," Morton astutely points out. "As it's made up entirely of 16th notes, the riff kind of rolls by you, But because you're constantly changing the number of fretted notes before each open low D, it rhythmically falls in a different place each time it's played. This effectively makes the phrasing asymmetrical and kind of trippy and almost hypnotic, which is exactly what I was going for."

While it may look fairly straightforward, **FIGURE 1** is, for the reasons Morton just mentioned, deceptively difficult to play, especially with precision at the breakneck tempo at which the guitarist performs it. Mark suggests that you make sure you master playing the riff slowly "before you start really blazing with it."

THE FARMED RIFF

"WHAT I'M GOING TO DO is play the riff cycle [**FIGURE 1**] twice and pull the same three notes [*E, E♭ and open D*] from the first and third bars in the first cycle, and then when I come back around again on the second cycle I'm going to pull them out of only the second bar," Morton says



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All guitars are in drop-D tuning (low to high: D A D G B E).

FIGURE 1 "the riff about to be farmed"

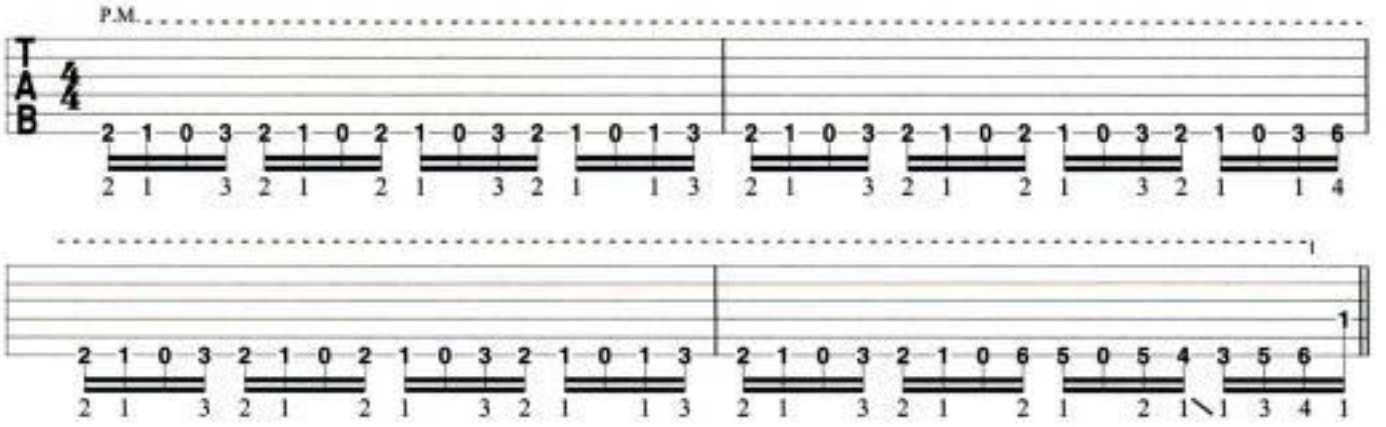
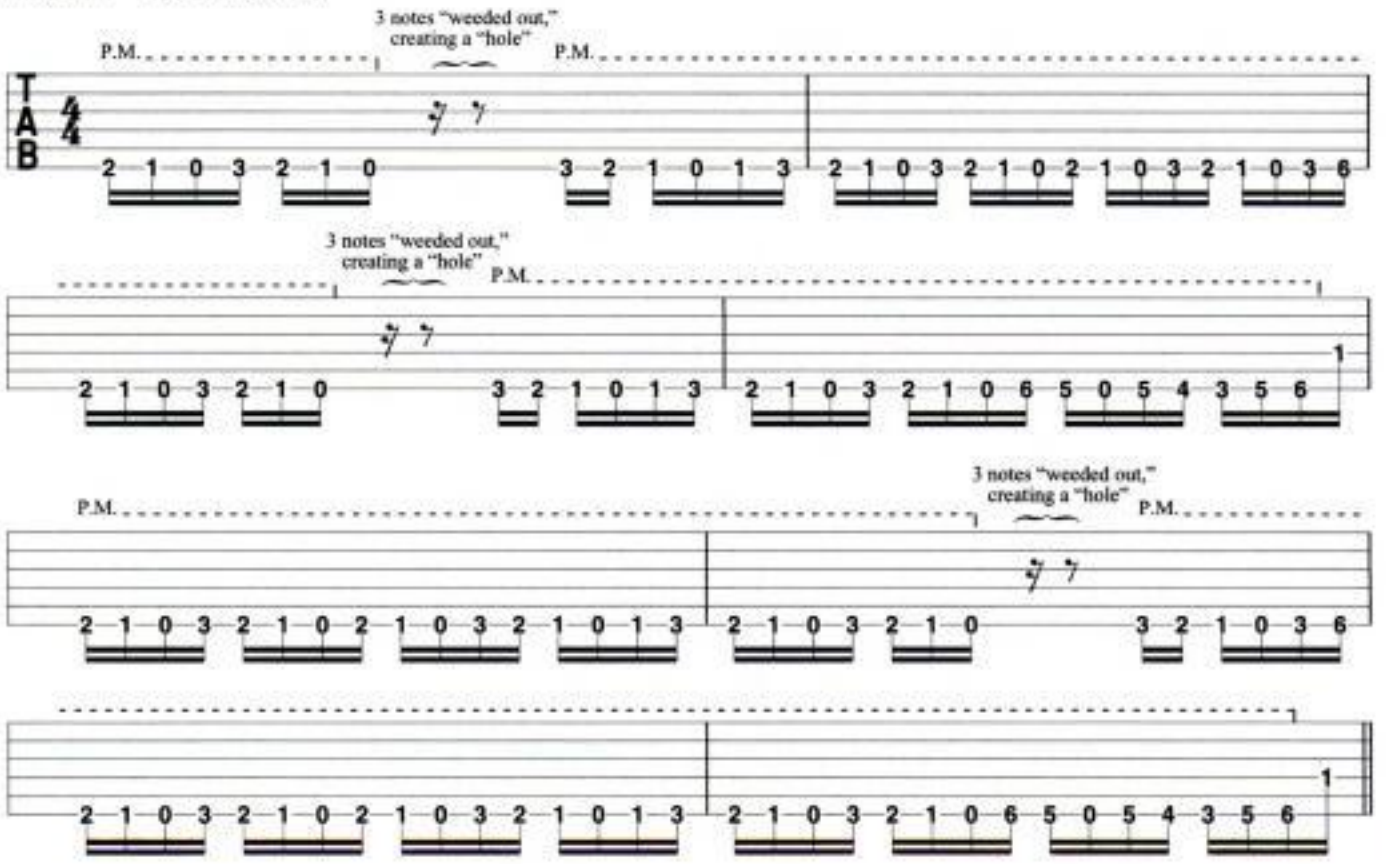


FIGURE 2 "the farmed riff"



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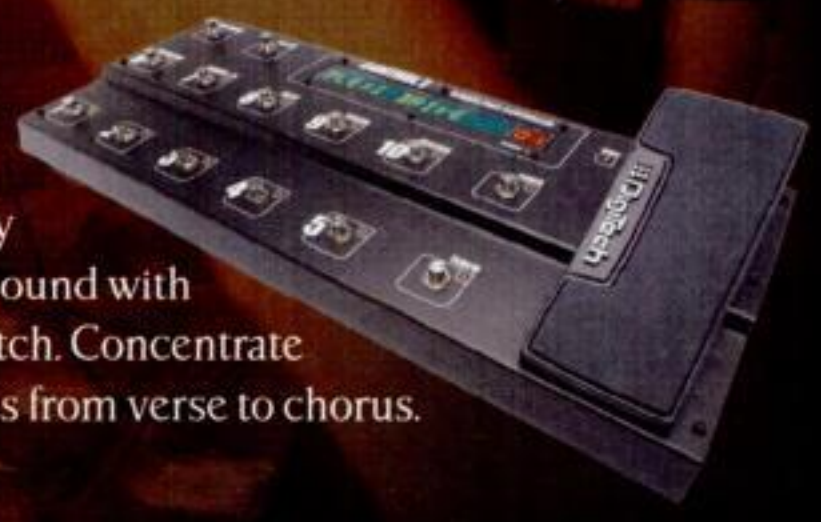
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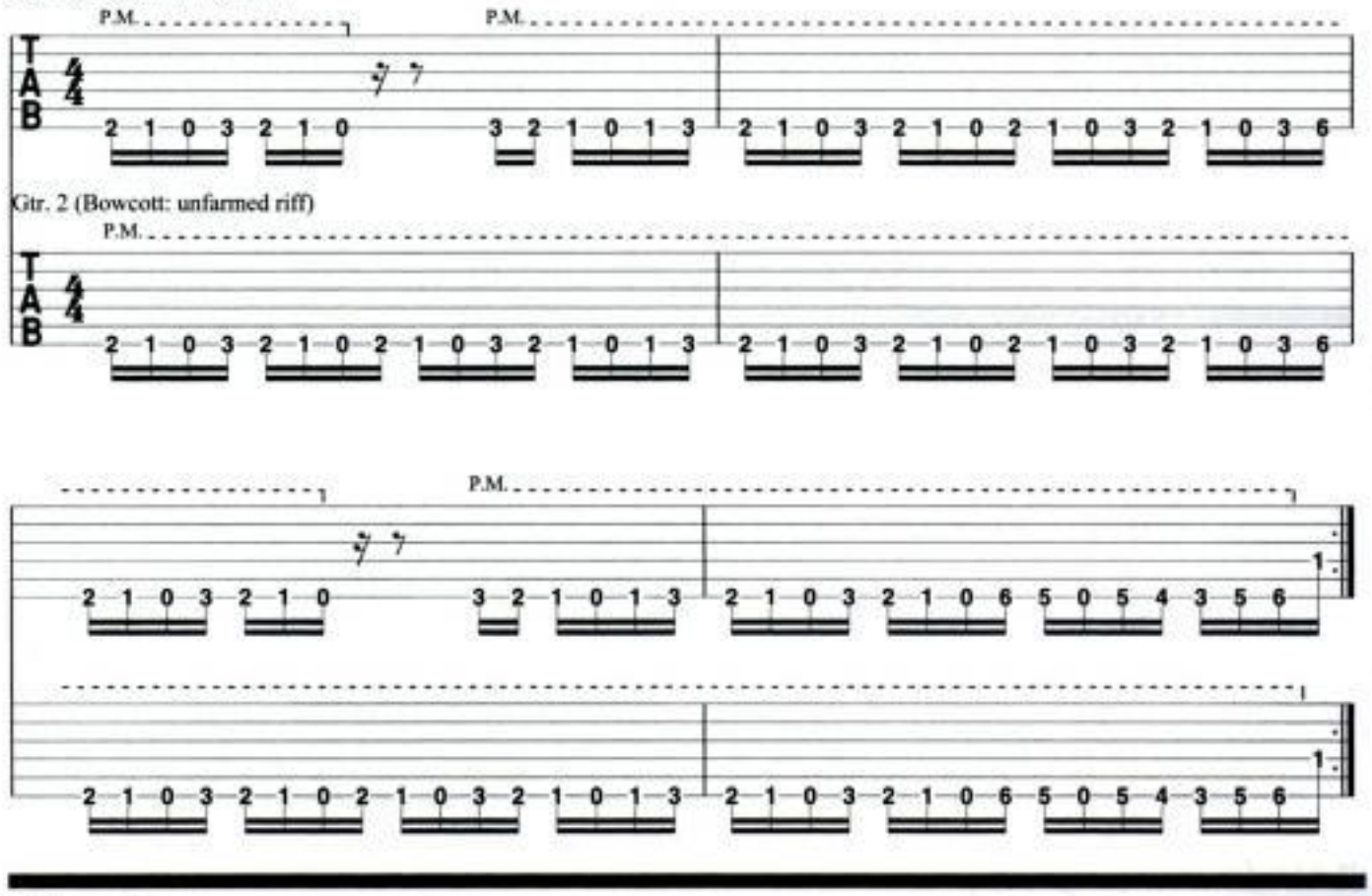
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before playing the farmed version of the riff shown in **FIGURE 2**. "This has a really cool sound, particularly if you're playing with another guitarist who's playing all the way through the original, unfarmed riff. It makes it kind of stutter, and that's the desired effect."

To demonstrate this effect, Morton "volunteered" yours truly to play the original, "unfarmed" riff while he performed a "farmed-out" version of it. After my initial panic had subsided and 10 minutes of rehearsing and a number of abortive takes, I was able to successfully stumble through the riff while Morton played a farmed version against it. Although I wasn't able to attain his impressive speed, the "stuttering" effect he was referring to was instantly apparent, as illustrated in **FIGURE 3**.

FIGURE 3



"WALK WITH ME IN HELL"

THE BREAKDOWN THAT occurs from 2:31–3:23 in "Walk with Me in Hell," from *Sacrament*, is a simple example of Lamb of God's riff-farming technique. But in this example, the band begins with the farmed riff and builds up from it to begin playing the original riff.

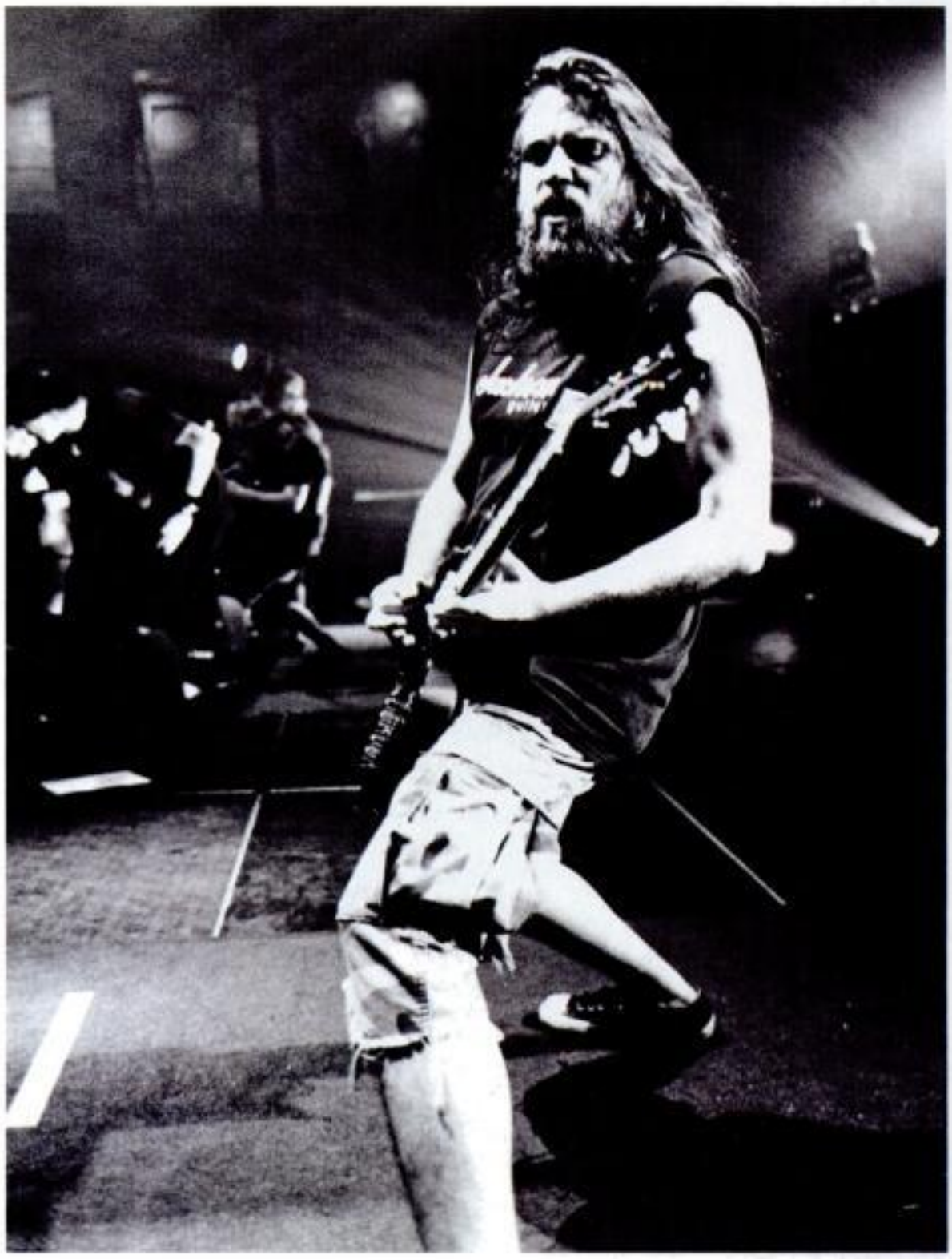
The section begins with Morton playing the heavy accents from the original riff. The riff itself enters at 2:49 and is played by Morton's coguitarist, Willie Adler. Morton continues playing the accents under Adler's part, and after a couple of repeats he begins harmonizing with him, at 3:07. Morton explains, "We extracted things to get the riff down to a basic version of it and then started adding elements back to give it growth over the course of the breakdown section."

RIFF MORPHING

"CONCEPTUALLY, IF YOU THINK you have a cool riff, you probably do," Morton concludes. "What you can then do is put it under the microscope, so to speak, scrutinize it and try different ways of changing it. So maybe if you're playing it four times, the third repeat does something slightly different and weird, just to make it 'wiggle' a little bit. Some people might not even notice, but we're talking to guitar players here, so of course you're going to be paying attention and will notice! All you'll be doing is merely adding an element or removing one that effectively reinvents the very same riff."

In addition to Lamb of God, Morton says French progressive death metallers Gojira do an excellent job of evolving and morphing a riff to keep it interesting. "They can play the same riff for four minutes, and it sounds like you've just listened to this big orchestra. It's amazing. They're definitely on another level, conceptually and compositionally, and it's really cool stuff!

Swedish metallers Meshuggah are another band Morton points to. "They'll squeeze every last drop of blood out of a riff, and you'll never get bored with it because it's just that smart. They also change meters so much that it can sometimes get confusing, but I have a good time with that. We're nowhere near as extreme as they are in that regard, but we do have parts where we'll set up a groove and then we'll just flip into a weird time signature and then watch people try and bob their heads to it."



JIMMY HUBBARD

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50 YEARS OF EPIPHONE EXCELLENCE

By Alan Di Perna





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THIS PAGE: (clockwise from top left) John Lennon performing with his stripped-finish Epiphone Casino at the Beatles' last public performance, London, 1969; alt-rocker Greta Gains with Epiphone flattop; the Strokes' Nick Valensi with the modified Riviera that became the basis for his Epiphone signature Riveria P-94; Marko 72 of Sugarcult with Epiphone Les Paul Custom; (below) Epiphone Noel Gallagher Supernova

AT ONE TIME, Epiphone was the biggest guitar company in the world," Zakk Wylde says. "Bigger than Gibson. Bigger than everybody. They still make kick-ass guitars."

Wylde was recently honored with his own signature model Epiphone, admitting him to a distinguished family of Epiphone endorsees that includes guitar legends like Les Paul, Chet Atkins, John Lee Hooker, Slash and the Beatles. Paul McCartney still owns the Epiphone Casino and Texan guitars that he played on classic Beatles tracks like "Yesterday" and "Ticket to Ride." He used them prominently on his recent album, *Chaos and Creation in the Backyard*.

"They're just my favorites," he says. "Simple as that."

Epiphone guitars boast a pedigree that goes back more than 130 years. The company's quintessentially stylish instruments have played a major role in guitar history. Owned by Gibson since 1957, Epiphone has nonetheless retained a distinct identity rooted in its family-owned, craftsman origins. The Epiphone story is filled with colorful characters and some of the world's greatest guitarists, not to mention countless rank-and-file players who value the high level of workmanship embodied in these midpriced guitars and basses.

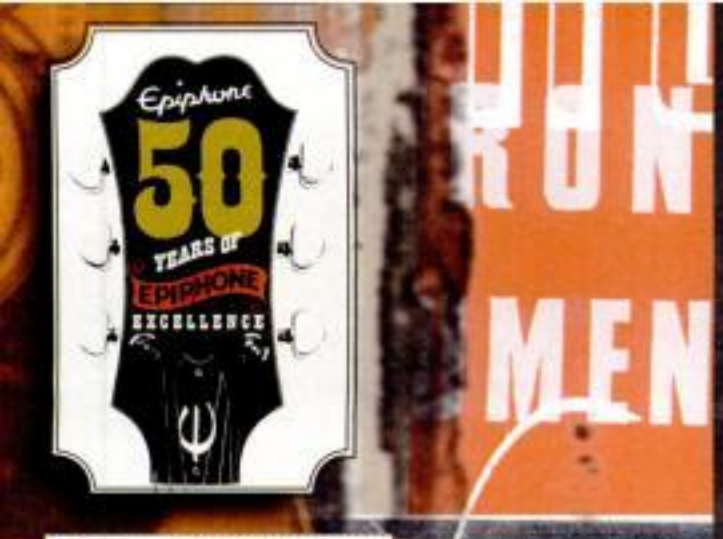
"Our average Epiphone owner has several instruments, generally between five and six," says Gibson president Dave Berryman, who has been highly active in developing the Epiphone brand over the past two decades. "To me, that's an indication that there are a lot of guitar players out there who want the different style and tonality of Epiphone. But they don't have two-to-three thousand dollars to spend on each of their instruments, so they want a high value instrument and one that they will really enjoy playing."

GREEK STYLE: EPIPHONE'S PRE-HISTORY

The fact that Epiphone is flourishing in the 21st century would no doubt gladden the heart of Anastasios Stathopoulo, the luthier who started the company in Greece during the latter part of the 19th century. Lutes, violins and traditional Greek lioutos were Anastasios' stock in trade, a line of work that served him well as his family migrated first from Greece to Turkey, and then, in 1903, to New York City.

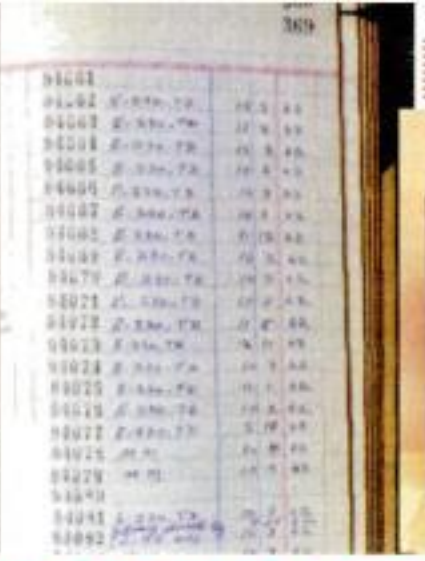
A skilled craftsman with a good head for business, Anastasios found his niche in the new world, catering to the instrumental needs of the Greek community in America and also cashing in on a vogue for mandolins that took hold in the early years of the

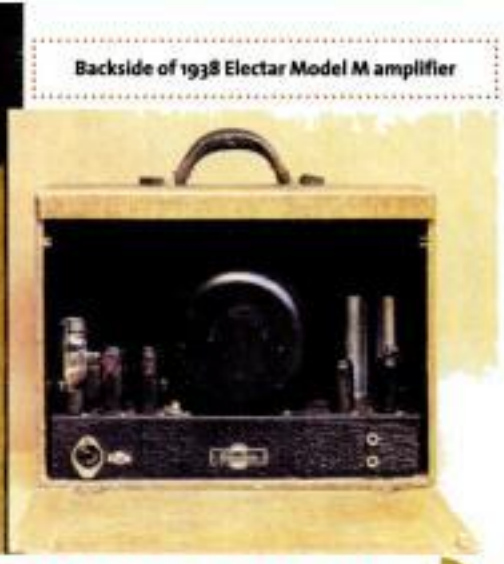
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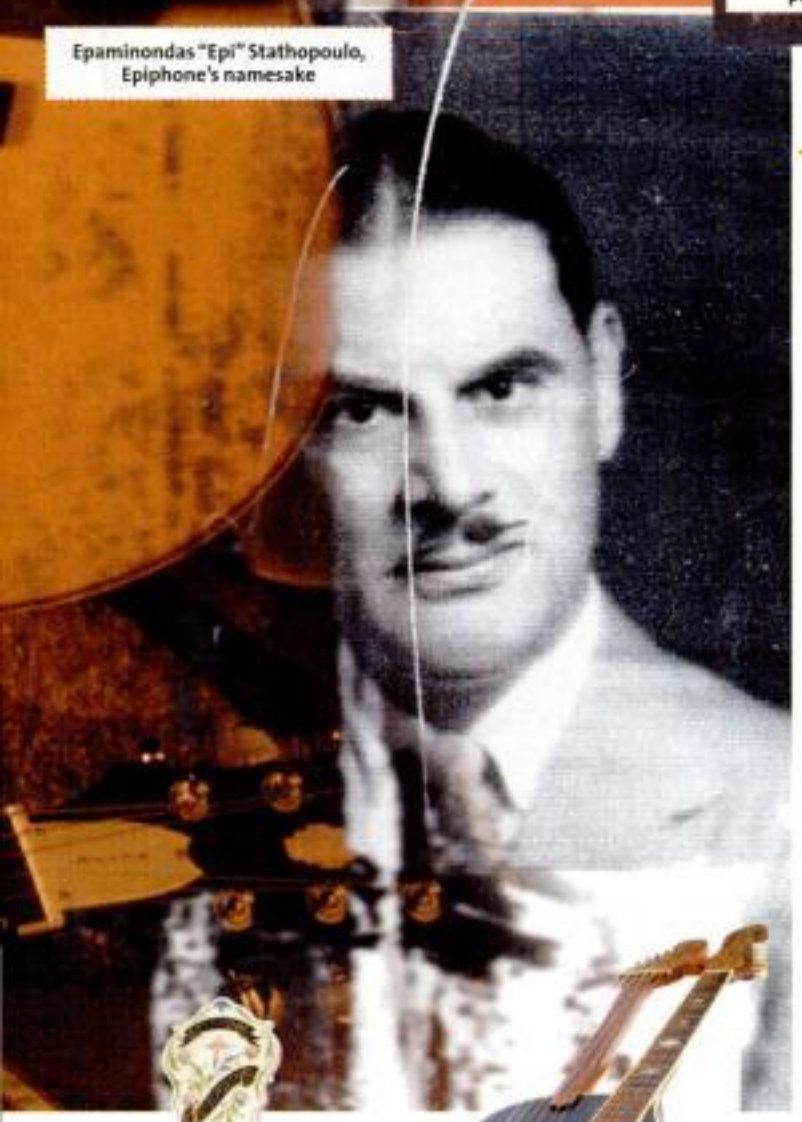


A racy Emperor ad with an apparently nude model demonstrating the ample proportions of the guitar's body.





Backside of 1938 Electar Model M amplifier



Epaminondas "Epi" Stathopoulo, Epiphone's namesake

"IF I WOULD PLAY LEAD, I WOULD PLAY IT ON MY CASINO, BECAUSE I LOVED IT."
—PAUL McCARTNEY

new century. Like a lot of immigrant families, the Stathopoulos moved around a lot at first, but by 1907 they had set up shop at 121 West 28th Street. The business was on the ground floor; Anastasios, his wife, Marianthe, and their children lived above the shop.

Surviving examples of Anastasios' work make it clear why his business flourished. What's immediately apparent is the instruments' ornate beauty, particularly their meticulously carved sound hole rosettes and exquisite inlay work and bindings, the hallmarks of old-world craftsmanship.

It was this tradition that was handed down to the Stathopoulo children, who were involved in the business from a very early age. The eldest son, Epaminondas (Epi), was particularly helpful, as were his two brothers, Orpheus (Orphie) and Phrixus (Frixo), and his sister, Alkminie (Minnie). By 1907 the operation had moved uptown to 252 West 42nd Street. Business was good, and the family was enjoying a privileged life. But in 1915 the family suffered a terrible loss when Anastasios died at the early age of 52.

With his father gone, Epi became the new head of the family business at age 22. By this point he'd graduated from Columbia University. He'd begun to gig around the city as well, playing mandolin in local groups. A sharp dresser, he was teasingly called "the Duke" by family members and friends. In the fashion of the time, he sported a neatly trimmed moustache, waxed to a sharp point at either end. In years to come, Epi would become a larger-than-life figure in the guitar business, a pioneer on the order of Leo Fender or Gibson's Ted McCarty.

In the years immediately after World War I, the syncopated rhythms of jazz, the dance music of the African-American community, had eclipsed the more stately cadences of European dance tunes. Many of the new jazz bands included a banjo player, so Epi promptly shifted the main focus of the family business from mandolins to banjos. The top-of-the-line models were singularly flashy items, heavily bedizened in mother of pearl and other premium materials.

The family's previous New York–made instruments had been labeled "A. Stathopoulo, New York City." But in 1917, Epi changed the company name to the House of Stathopoulo. A hands-on guy, he was always tinkering with the family product. In that same year, he was granted a patent for a new kind of banjo tone ring, a component of the banjo that sits underneath its head and helps to define the instrument's tone. People who knew Epi often spoke of his generosity as well as his emotional outbursts. Herb Sunshine, who was a key member of the Epiphone team during the Twenties and Thirties, left the following account of Epi and the inner dynamic of the family business:

"Epi knew guitars, but if he were left alone, he'd give the factory away. He needed help with the business end of it. And that's where Orphie came in. He was the financial backbone, you might say. But Epi had a bad temper. Every business decision was the cause for heated arguments."

In 1924, Epi reorganized the family business, appointing himself president and general manager and officially changing the

1930 Recording 4 guitar (left) and 1910 harp guitar

(insets) John Lennon in 1966 with his sunburst Casino and in 1969 with the same guitar stripped of its finish; (below) Epiphone's John Lennon 1965 Casino reissue and John Lennon Revolution Casino

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Les Paul in the Fifties with then-wife and performing partner Mary Ford. Paul is holding his modified Zephyr.

company name to Epiphone. Streamlined for the new era, the name was decidedly more snappy and modern sounding than House of Stathopoulo. The suffix "phone," which is derived from the Greek word for "sound," was a pretty high-tech phoneme in the Twenties, a time when the telephone and gramophone were still regarded as marvels of modernity, roughly equivalent to the Blackberry and iPod in our own time. With its sleek new name, Epiphone was primed to play a leading role in whatever future lay just around the corner.

And that future became manifest during the Twenties, as the guitar began to supplant the banjo as the instrument of choice in dance band rhythm sections. Epi was quick to respond. Epiphone's very first guitar line, the Recording Series, was introduced in 1928. The name, another reference to the advent of phonograph records and recorded music, was appropriated from an earlier line of banjos. With their round sound holes and uniquely sloped cutaways, the guitars looked interesting but were not very successful. This, however, was more a function of the grim economic outlook of the late Twenties than any fault in the instruments themselves.

"Epiphone got into guitars right around the time of the stock market crash [*of 1929*] and the Great Depression," Dave Berryman says. "It was a hell of a time to get into guitars."

EPIPHONE'S FIRST GOLDEN AGE: 1931–1941

The next time out, Epi and his company got it right. The first year of the Thirties saw the debut of the guitars that would define the Epiphone aesthetic for all time: the Masterbilt range of *f*-hole archtops. Thus began one of the greatest rivalries in all guitardom: Epiphone versus Gibson. Gibson's L-5, introduced in 1922, was pretty much the definitive *f*-hole archtop jazz guitar. But the Great Depression had seriously weakened Gibson, and Epi saw a golden opportunity to move in on the company's turf. The Epiphone Masterbilt name was a direct riff on Gibson's Mastertone and Master Model instruments.

"I'D BEEN A GIBSON GUY SINCE 1928, BUT RIGHT THEN, IN '41, WAS WHEN I SWITCHED TO EPIPHONE."—LES PAUL

And while the Epiphone Masterbilts of 1931 are indeed *f*-hole archtops very much in the spirit of the L-5, they effortlessly trump their Gibson counterparts in matters of visual flair. The queen of the Masterbilt line was the DeLuxe (another name appropriated from Epiphone's banjo line). It boasted a rakish heart and diamond-shaped fret markers, ornate headstock inlays and beveled two-tone binding. Other models, including the Royal, Blackstone and Empire, evoked the fascination that British aristocracy held for the popular culture of the Thirties. This marked the start of a long tradition of classy, "upscale" names for Epiphone instruments.

There was almost no way that Epiphone could lose the "style wars" to Gibson. After all, Gibsons came from Kalamazoo, Michigan, a small town in the middle of America's heartland; Epiphones came from the bright lights and big city sophistication of New York. As if to underscore this point, one key model was even called the Broadway. From the very start, Epiphone was positioned as a slightly edgier, over-the-top alternative to the classic restraint of the Gibson aesthetic.

These Epiphones were consummately stylish guitars for a consummately stylish period. They rank among the landmarks of Art Deco design, worthy to stand alongside the most graceful examples of Deco furniture, architecture and fashion. Many of the features that to this day define the Epiphone look date back to this era and sensibility. Most notably there's the elongated Epiphone "hourglass" headstock shape, with sides that swoop gently inward. This was also the era of languidly extended Epiphone "cloud" pickguards that dipped below the bridge and arched all the way to the end of the upper body bout, marked by a distinctive outward contour near the fretboard.

But Epiphone's difference from Gibson wasn't only visual. "The Epiphone people were dedicated to making a very fine instrument," recalls Les Paul, who was a confirmed Gibson player in the Thirties but switched to Epiphone in the Forties. "The Epiphone guitars they designed were a knockoff of the L-5, but Epiphone had a different sound. All the smart wisdom of Gibson's old luthiers, who really had it together, lasted until, say 1934. By then they'd all passed on. Epiphone went their own way and made an extremely fine instrument."

In the Thirties, jazz was popular dance music. As such it was more akin to, say, techno than the pretentious, self-indulgent thing that often goes by the name of jazz these days. Instrumental solos back then were crisp, concise and melodic. Drummers pushed the beat way out front in an effort to get the dance floor moving. The guitarist's job was to help reinforce that beat while also outlining the music's harmonic structure via artful chord inversions and substitutions, but the beat was the big priority. The guitar was considered part of the rhythm section.

"The great guitar players like George Van Eps, Carmen Mastern and Freddie Green all had Epiphones," Les Paul recalls. "A lot of great players did back in those days, when you really had to thump out the rhythm. That was the sound we all craved."

So the Gibson-Epiphone war was very much about size: the bigger the guitar body, the louder the guitar. The Epiphone DeLuxe, measuring at 16 1/2 inches across the lower body bout, was just a little larger than the Gibson L-5. In 1934, Gibson countered with the Super 400, a big 18 inches across. The following year, Epiphone outdid the Super 400 by three-eighths of an inch with the appropriately named Emperor. A risqué ad at the time features a photograph of a seminude woman holding an Emperor in playing position. The point was that the body was large enough to cover, just barely, the anatomical naughty bits.

By the mid Thirties, however, there was a powerful new weapon in the battle for more volume: electricity. Rickenbacker and a handful of other innovators had laid the groundwork earlier in the decade. Epiphone entered the fray in 1935 with its Electar line, which included both Hawaiian and Spanish electrics and some of the slickest-looking amplifiers ever made. The Electar name was the brainchild of the aforementioned Herb


Electar Model M. The hinged panel protects the speaker in transit.

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50 YEARS OF EPIPHONE

Sunshine, as were many of the key innovations of Epiphone's early electric guitars.

A resourceful salesman and electronic wiz, Sunshine was a great asset to Epiphone. In 1937 the company introduced two key Sunshine designs: the world's first adjustable pole-piece pickup and the Frequensator tailpiece. One of the coolest-looking tailpieces ever invented, the Frequensator can still be found on current Epiphone models like the Broadway, Emperor Regent and the signature model the company recently created for stylish Strokes guitarist Nick Valensi.

Most trapeze tails are one-piece affairs, but the Frequensator—for "frequency-compensated"—consists of two separate metal "forks": a long one for the three low strings and a short one for the three higher strings. The principle is that the differing fork lengths compensate for the larger sound waves generated by lower frequencies and the smaller waveforms of the higher frequencies, making string vibration more uniform and therefore creating a better tonal balance. This concept has been called into question by some guitar experts, but the suave look of the thing has never been in doubt. Over the years Gretsch, D'Angelico and Guild would come out with their own versions of Epiphone's frequency-compensated tailpiece.

Other members of the Epiphone staff also contributed design innovations. Epi's "thrust rod" was an alternative to Gibson's adjustable truss rod. Frixo was heavily involved in the Hawaiian steel guitar line, which included the Rocco Tonexpressor, the world's first combination volume/tone, or volume/wah, pedal. During this period, Epiphone also experimented with a seven-string guitar, beating Steve Vai and Ibanez to the punch by a good 50 years. The company also came up with an early electronic tuning device and, in 1941, the first "stacked" potentiometer, offering both volume and tone controls on a single shaft.

By this point Epiphone had moved once again. As of 1935, it had established a factory, offices and showroom at 142 West 14th Street, the broad Manhattan thoroughfare long considered the "gateway" to downtown. The Epiphone showroom became a hangout for the top New York guitar players. Every Saturday afternoon, the Stathopoulo brothers hosted a jam session. Guitarists could pick up any model on the showroom floor and join in.

One of many noted guitarists to visit Epiphone HQ at this time was Les Paul, who also tells a tale of Epi's admirable generosity. In 1941 Les was hard at work, trying to realize his vision of a solidbody electric guitar. Much of the work on his legendary "Log" guitar—the instrument that demonstrated the effectiveness of solidbody design and served as the forerunner of the Gibson Les Paul—was completed in the Epiphone shop. It consisted of a solid, central, four-by-four-inch pine block with an Epiphone neck and two body wings fashioned from an Epiphone archtop body. Les himself designed the custom pickups and electronics, fashioning them from clock parts and other bits of bricolage. Most people thought Paul was out of his mind. Epi just shrugged and said, "Go for it."

"Epi was a great guy," Les recalls, "He just gave me Sundays. The plant on 14th Street was mine, and I could build anything I wanted. I could just run the place with the night watchman. He'd turn the machinery on, and I put in my time building the Log. Epi didn't ask to copy it or anything like that. That was my first Epiphone and my first experience with the family there. They were super."

Shortly after this, Les was presented with another Epiphone that would play a key role in his career: a 1941 Zephyr archtop electric. Back then, the electronics on Epiphone electric guitars were accessible via a large rectangular hole in the back of the body, covered by a "trap door" that could easily be opened by removing four screws.

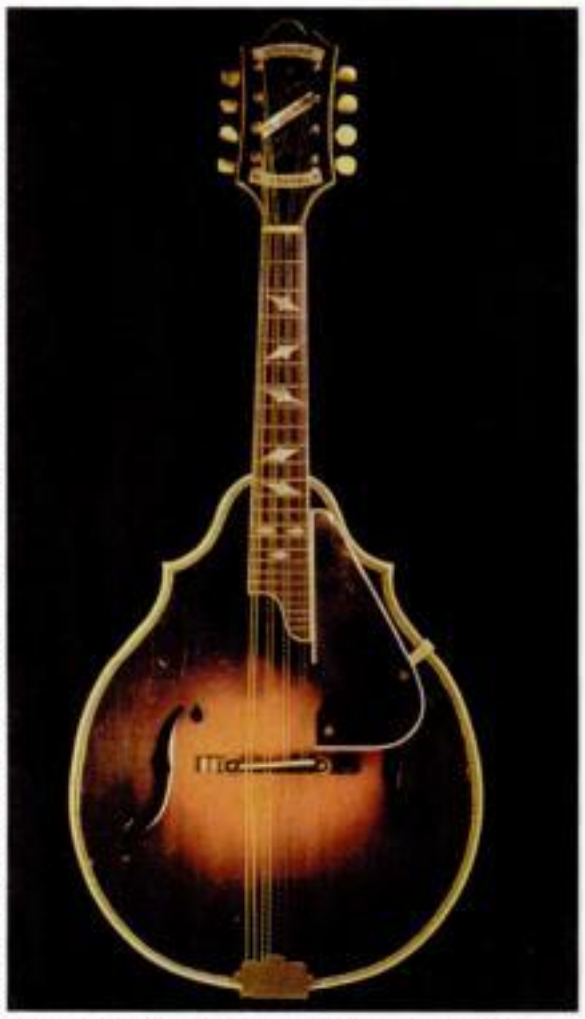
"I thought that was great," Les explains, "because I could get inside the guitar and do my work electronically much more easily than I could with a Gibson. I'd been a Gibson guy since 1928, but right then, in '41, was when I switched to Epiphone."

The guitar was the object of unceasing experiments. That heavily modified Zephyr was the guitar that Paul played throughout the Forties and early Fifties, heard on some of his biggest hits and most famous recordings, including "How High the Moon," "Whispering" and "Tiger Rag," not to mention numerous sides that he cut with showbiz legends like Judy Garland and Bing Crosby.

"I still have my Epiphone," he says. "I just cherish it because it has that great sound."



Les Paul's "Log" guitar, which demonstrated the possibilities of solidbody design; (below) Epiphone Windsor mandolin





Zakk Wylde with his Epiphone Les Paul guitars

DARKNESS DESCENDS: 1941–'57

The early Forties marked a high point for Epiphone that the brand wouldn't be able to regain for many years to come. The company suffered a series of crippling setbacks in quick succession. The United States' entry into World War II in 1941 brought wartime shortages of materials that initially hampered and ultimately halted production not only for Epiphone but for many other manufacturers. Then, with the war still in progress, Epi died of leukemia in 1943. Like his father before him, he passed on at a relatively young age: he was just 50. Management of the company reverted to Orphie and Frixo, who promptly began to feud with one another.

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There were pressures to unionize the Epiphone factory as well, part of a general movement toward workers' rights that made significant advances in the Forties. Epiphone resisted efforts to unionize.

Toward the end of the decade, Orphie surrendered control of the company to Continental, the distribution arm of brass and woodwind manufacturer C.G. Conn. In an effort to avoid unionization, Continental moved the Epiphone factory from Manhattan to Philadelphia in 1953. Many of the New York facility's skilled craftsmen refused to relocate, and some went on to form Guild guitars, which explains that company's name: a "guild" is an association of craftspeople, a kind of medieval precursor of the labor union.

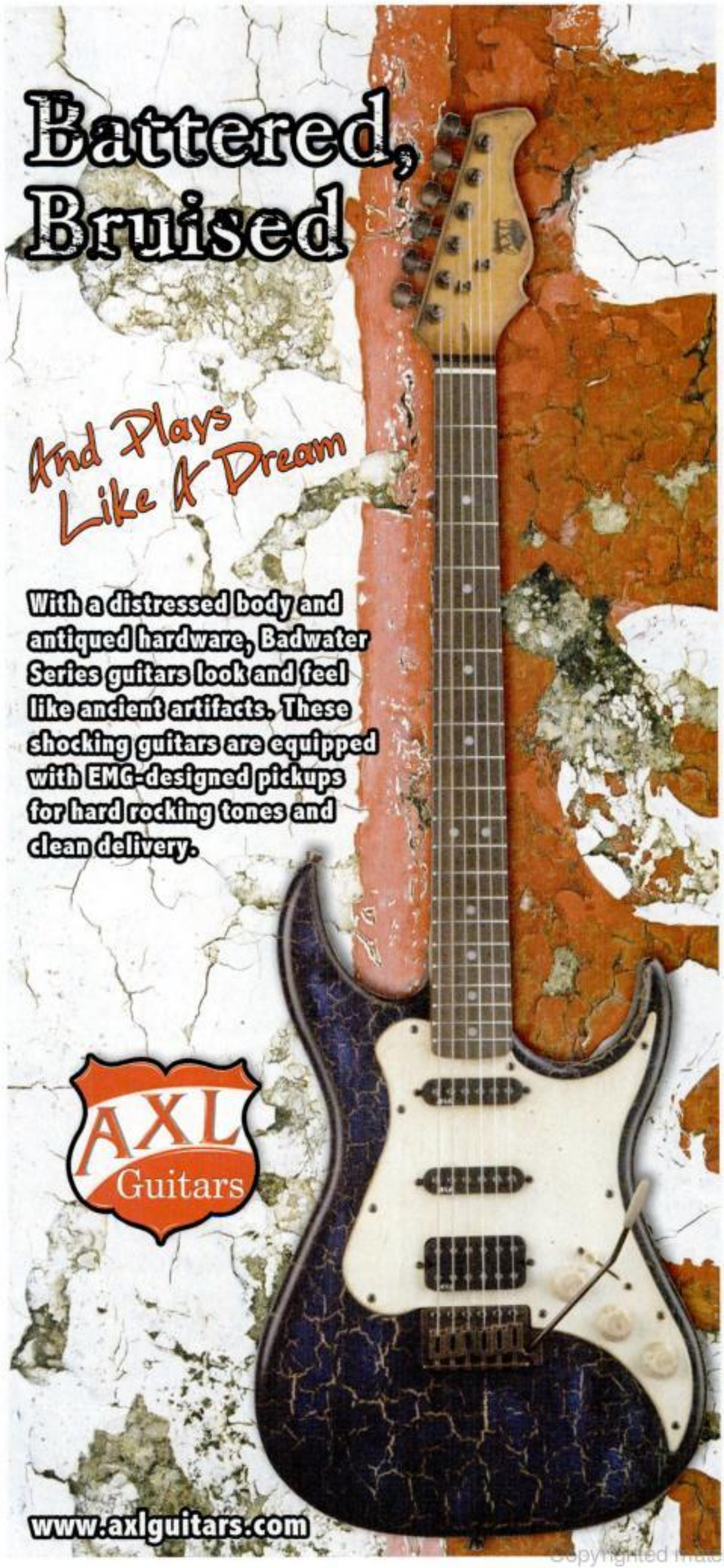
The move to Philly proved disastrous. When Epiphone lost its skilled workers, the quality of the product deteriorated markedly, and sales, which had been on the decline ever since the Forties, decreased dramatically. As if things couldn't get grimmer, 1957 saw the passing of Frixo, at age 52. On a brighter note, '57 was also the year that the Epiphone brand was rescued by Gibson.

Gibson had also gone through hard times during the war and its aftermath. But unlike Epiphone, they had unionized, and in 1944 they had been purchased by Chicago Musical Instruments (CMI), a big firm with pockets deep enough to underwrite the years of postwar transition. In 1950, Gibson came under the leadership of a new president, Ted McCarty, who would be responsible for some of the company's greatest and most successful guitar designs over the next decade and a half.

Oddly, it was upright basses that got McCarty interested in Epiphone. Gibson's own standup-bass manufacturing equipment had been lost during wartime retooling, but Epiphone had maintained a successful line of uprights since 1941. One of McCarty's directives when he joined Gibson in the early Fifties was to revive the company's line of standup basses. This was still an important market in the years before Leo Fender revolutionized the music business with his electric bass. So when McCarty learned that it might be possible to acquire what was left of Epiphone, notably the bass-making machinery, he realized he was onto a good deal.

Orphie, for his part, was eager to sell out his share of Epiphone, which included the bass operation. By this point, both of his brothers were dead, his own health wasn't the best, and the family business had clearly seen better days. So in 1957 Gibson acquired Epiphone for $20,000, which wasn't a lot of money even back then, and the promise to hang Epi's picture wherever Epiphone instruments were made.

"I was there when Epiphone went under," Les Paul recalls. "They had a little office above [*legendary nightclub*] Folk City in the Village [*in Manhattan*]. They were upstairs. And the whole group, which was only four or five people, were actually, literally crying. It broke their hearts that they failed. But they gave me many of the guitar parts that were going into the dumpster. That enabled me to keep experimenting."



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FROM McCARTY TO McCARTNEY: 1957–'69



And so Epiphone's new home became 224–242 Eleanor Street, Kalamazoo, Michigan, some 12 blocks from Gibson's main plant. And it wasn't only Les Paul who had benefited from the surplus remnants of the old Epiphone operation. When Gibson went to clear out the Philadelphia Epiphone plant that Continental had established, it found not only the bass-making machinery McCarty had sought but also a goodly amount of guitar-making equipment and supplies. So Ted McCarty persuaded Maurice Berlin, head of Gibson's parent company, CMI, that Gibson could and should resume the manufacture of Epiphone guitars, restoring the brand to its former glory.

At the same time, the Epiphone acquisition conveniently solved another problem Gibson was facing. The company's policy was to grant exclusivity to one dealer in any given territory. But hot new Gibson products were proliferating in the Fifties, and many other dealers were clamoring to sell them. The solution was to begin manufacturing affordable versions of popular Gibson models under the Epiphone brand name. These could be sold by a larger number of dealers, who would be "getting in on the ground floor," as it were, with Gibson. Thus, a successful Epiphone dealership could one day lead to a coveted exclusive Gibson franchise. And so from the Fifties onward, Epiphone would have a dual identity as a manufacturer of affordable but high-quality versions of Gibson models and as a manufacturer of distinctive guitars with their own unique identity.

There was plenty of everything to go around in the Fifties. Ted McCarty was on a roll. He'd overseen the introduction of the Les Paul guitar in 1952 and the humbucking pickup in 1957. It was McCarty who designed the stop tailpiece and Tune-O-Matic bridge, which are still industry standards. In 1958, three more classic McCarty designs debuted: the Gibson 335, Flying V and Explorer guitars. That very same year saw the introduction of the first Gibson-made Epiphones.

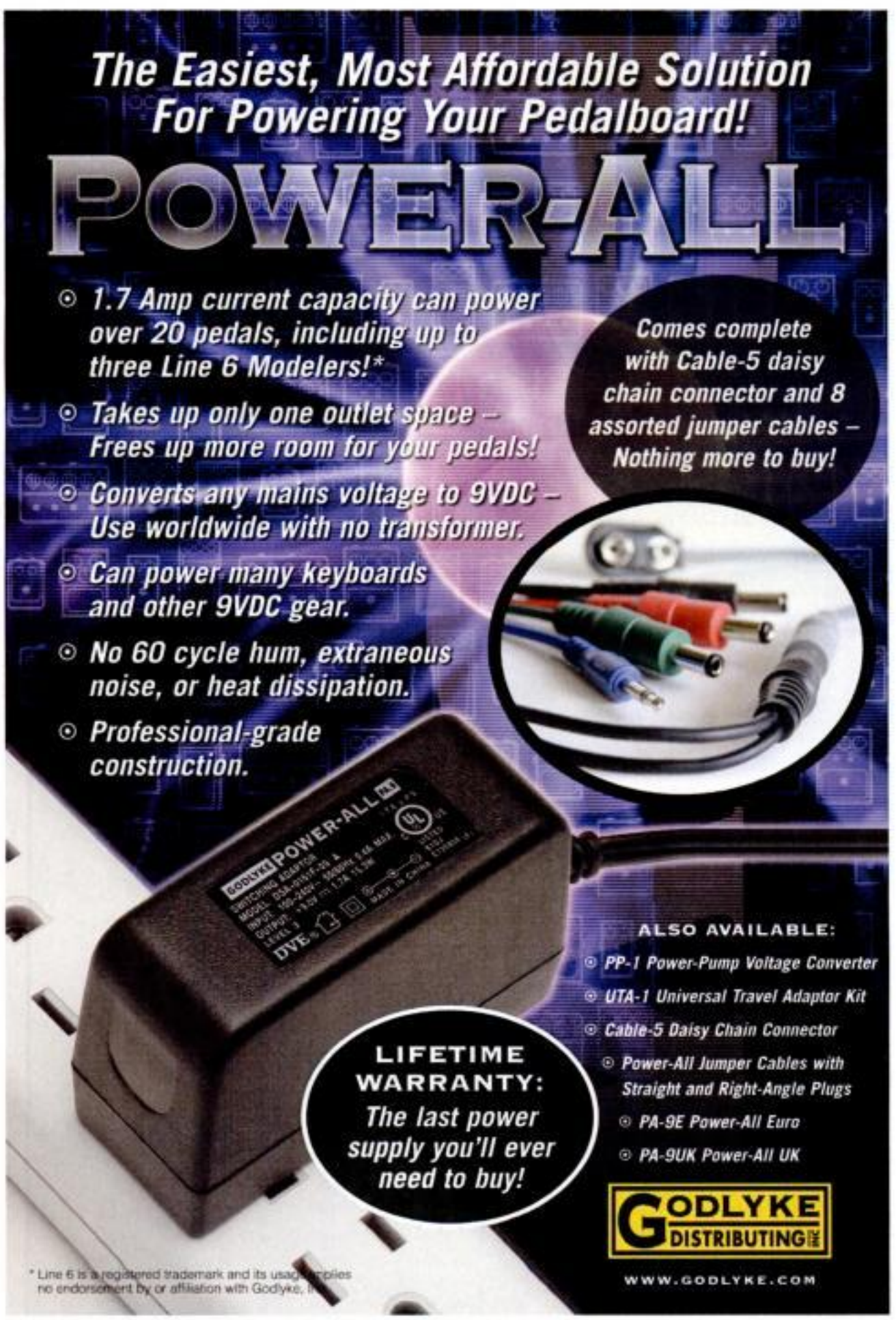
Essentially, McCarty retained the classic Epiphone *f*-hole archtop look but with a thinline body similar to the 335. This was a prescient move. The heyday of the fat-bodied "jazz box" was just about over. By '58, the rock and roll revolution was a good three years underway. Rock would bring louder volumes and larger amps, hence more feedback problems for big, hollowbodied electrics. Thinline guitars, especially those with a solid inner-body block, like the 335, minimized the feedback problem while they delivered a fairly resonant, vibrating archtop tone.

When the Epiphone Sheraton debuted in 1958, it embodied all these principles. A thinline electric, it was rigged out with a Frequensator tailpiece and that distinctive Epiphone hourglass headstock. The Sheraton is one of several Fifties Epiphones still in production and in very high demand. The bold new Epiphone product line of 1958 also included the Crestwood and Coronet solidbodies. Though distant cousins to the Les Paul Jr., they had their own distinctive look and were destined to become garage-band stalwarts. Another function of Epiphone's standing as Gibson's secondary line was that its designs could be a little funkier and wilder. This itself is a continuation of the Thirties tradition wherein Epi would often out-pizzazz Gibson.

In 1962, the company rolled out one of the most popular and beloved Epiphones of all time: the Casino. Still in production today, the Casino is a double-cutaway thinline. It differs from the Sheraton in that it doesn't have a body block, making it closer to the fully hollowbody Gibson 330 than the 335. The Casino also sports single-coil P-90 pickups and a trapeze tailpiece, all of which contribute to a sonic identity unlike anything else in either the Epiphone or Gibson lines. In the years following its introduction, the Casino got a significant boost when it was adopted by the Beatles.

It was not the only Epiphone to receive such an honor. Beatles bassist Paul McCartney purchased a Texan FT-79 flattop acoustic toward the end of 1964. The Texan was essentially the Epiphone counterpart to the Gibson J-45. Flattop acoustics had never been much of a success when the Stathopoulo family ran Epiphone, but Gibson revived them along with the rest of Epiphone's offerings.

As for McCartney's embrace of Epiphone, the "cute" Beatle was no stranger to the



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company's products. Growing up in Liverpool, he'd started out on an inexpensive Epiphone Zenith 17 acoustic. Perhaps this was what attracted him to the Texan when he picked out the guitar at a music shop on Charing Cross Road in London's West End. A left-handed guitarist back in the days when lefty instruments were hard to come by, he bought a right-handed Texan and had the strings reversed for left-handed playing. He used the guitar on several Beatles recordings, most notably the group's 1965 hit "Yesterday."

Technically the Beatles' bassist, McCartney had played guitar in the band's earliest lineups in both Liverpool and Hamburg, Germany. And in 1965, two years into the group's phenomenal fame, Paul began to move back into the Beatles guitar sound. The instrument that facilitated this step was an Epiphone Casino. "I was attracted to its range of tone," he says. "And I also loved its feedback capacity."

McCartney purchased his Casino in late 1964 at the same Charing Cross Road shop where he'd picked up his Texan. He was also drawn to that particular Casino because it was equipped with a Bigsby vibrato tailpiece. As with the Texan, he bought a right-handed guitar and had it converted for left-handed playing.

McCartney promptly put the Casino to work, laying down the lead guitar lines on the Beatles hit single "Ticket to Ride" and on "Another Girl," which became a soundtrack song for the Beatles' 1965 film, *Help!* "If I would play lead, I would play it on my Casino," he notes, "because I loved it, and at the time it was my only electric guitar."

Lennon and Harrison were so taken with McCartney's Casino that they each got one of their own. Lennon and Harrison played their Casinos on the Beatles 1966 tour. Those nearly identical sunburst thinlines are deeply etched into the minds of Beatlemaniacs via photos from the band's historic concert at Shea Stadium and other images from that final Beatles tour.

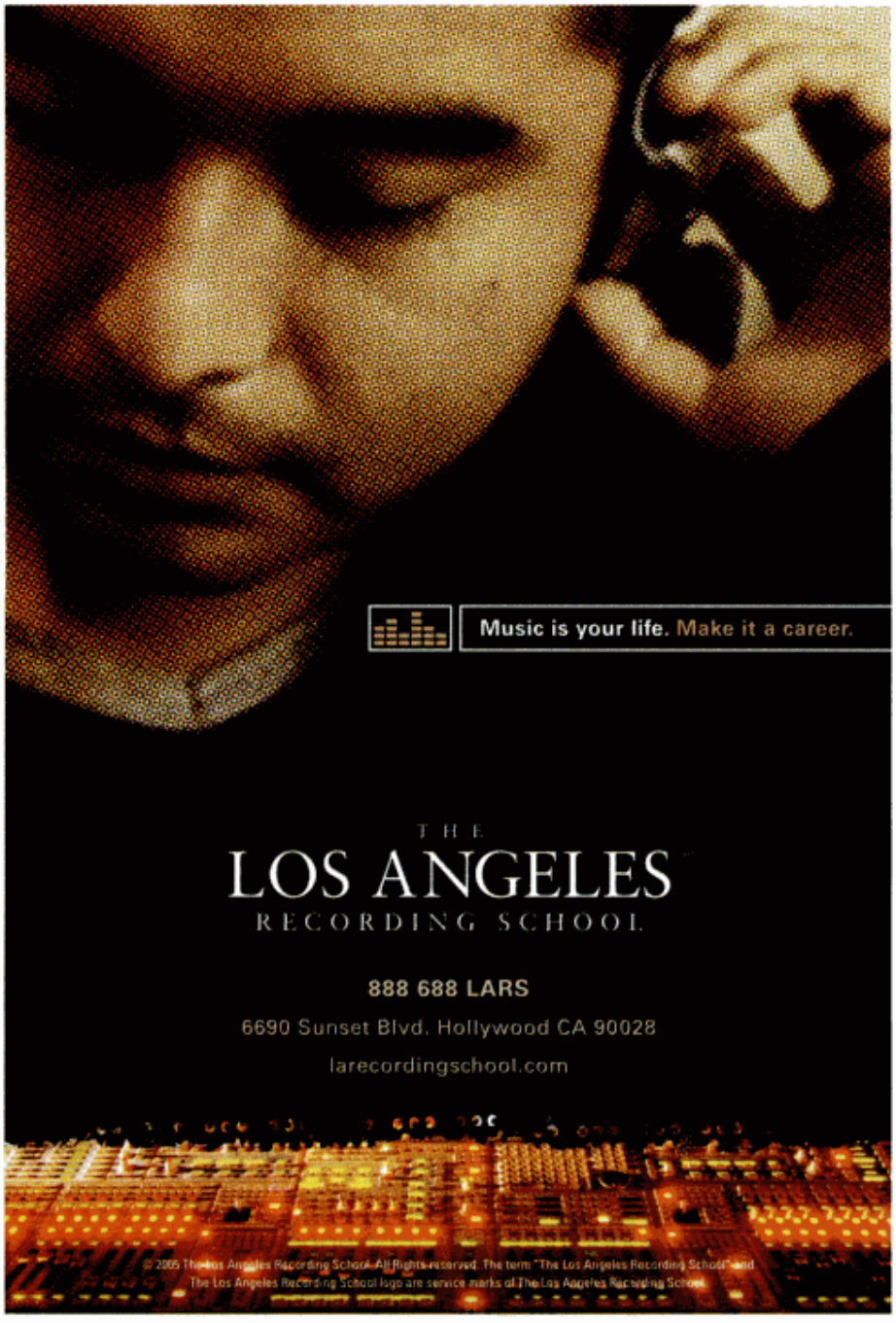
But those guitars were not to remain sunbursts. In 1968, both Lennon and Harrison had their Casinos sanded down in quest of a purer tone. That stripped-down, bare-wood Casino became closely associated with Lennon during his transition from Beatle to solo artist. It's the guitar he played on "Revolution" and during the Beatles' impromptu "farewell" performance on the central London rooftop of Apple Corps Ltd. and it's the guitar he used on the Plastic Ono Band's debut performance. Some three decades later, Epiphone would honor McCartney's Texan and Lennon's Casino (in both its 'burst and stripped incarnations) with beautiful signature model reissues.

But as the Sixties drew to a close, no one knew that would happen. As George Harrison once remarked, all things must pass. Ted McCarty had left Gibson in 1966. In 1969, Gibson passed from the hands of CMI to ownership by the ECL/Norlin firm, based in Ecuador. The company began importing Japanese guitars and putting the Epiphone brand name on them. And in 1970, the Beatles broke up.

ASIAN STIR-FRY: 1969–'86

By the end of the Sixties, a proliferation of inexpensive Japanese imports had begun to alter the guitar market in a major way, imperiling many American manufacturers. Unable to beat the competition, many U.S. firms decided to join them, moving their production to Japan, where labor costs were much lower. This was the beginning of outsourcing and "offshore" manufacturing. The problem was that one Japanese factory might manufacture guitars for four or five different U.S. brands, which tended to undercut each of those brands' individuality. So the Japanese guitars sold under the Epiphone name during the early Seventies had absolutely nothing to do with the traditional Epiphone look, sound or craftsmanship. Rather, they were generic Japanese guitars with an Epiphone badge slapped on. It could just as easily have been anyone else's brand name on the guitar.

Things improved a little over time. The 1976 Scroll Series Epiphones, with their inward-spiraling cutaways, already have acquired kind of a retro kitsch appeal and seem destined for the collectible market. At least they have an Epiphone-style hourglass headstock. But things weren't going well generally for Norlin. In 1983, as labor costs in Japan became prohibitive,



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~ Frank Gambale
(Chick Corea)



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~ Mark Tremonti
(Alter Bridge, Creed)

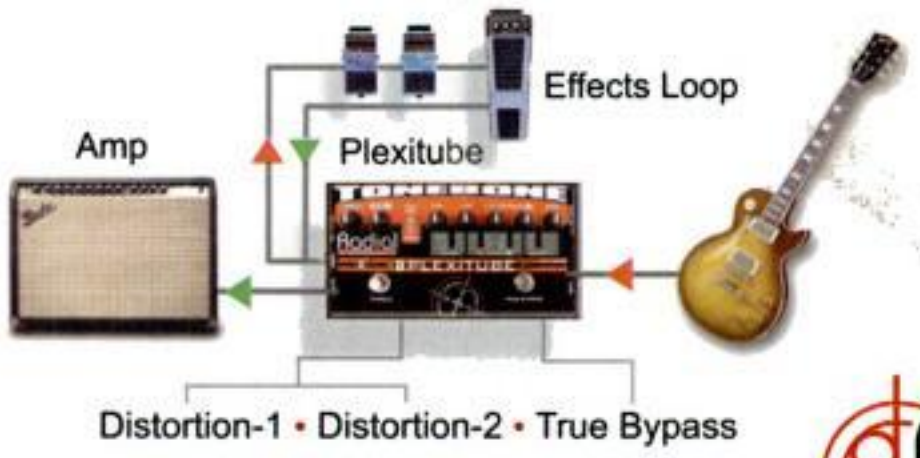
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Epiphone production moved from Japan to Korea, where Epi-branded guitars were produced at the Samick factory. In 1984, Gibson HQ moved from Kalamazoo to Nashville. The company was clearly foundering. The whole thing might well have gone under had not three Harvard MBAs—Henry Juszkiewicz, Dave Berryman and Gary Zebrowsky—bought Gibson/Epiphone for the purpose of rescuing these venerable guitar brands and restoring their faded glory.

EPIPHONE TODAY: 1986–PRESENT

Dave Berryman paints a grim picture of Epiphone's status in '86, when he and his partners acquired the brand. "Sales were minimal—just a couple hundred thousand dollars a year, frankly. Epiphone was being made offshore, and nobody was spending any time on it. One person would maybe spend an hour or two a month ordering the product from Asia, and that was it. There were only a handful of models. At the time, Henry and I started working seven days a week to turn the Gibson operation around: getting production up, getting the quality back up, getting both national and international distribution in place. It was only really '88 or '89 that we were able to circle around and devote more time to Epiphone."

One of their first moves, in 1988, was to bring back historic models like the Sheraton and the Howard Roberts, a unique archtop with a round sound hole that had first been introduced in 1964. There was also a new Chet Atkins Country Gentleman, evoking that guitar legend's rich history. The word started to spread throughout the industry: Epiphone was back in black. But things really got rolling when Jim Rosenberg came onboard as Epiphone's full-time product manager. For the first time since the Sixties, Epiphone was under the control of someone who was obsessed with the brand, to the extent that he rechristened himself Jim "Epi" Rosenberg.

Rosenberg's number-one goal was to bring product quality up to the standards of Epiphone's Sixties heyday. He and Berryman established an Epiphone office in Korea to liaison with manufacturers: "We spent a lot of time in Asia working with the factories," he recalls, "forming partnerships with them and with the manufacturers who supplied a lot of the components like the machine heads, pickups, potentiometers and electronics. Things like that really helped to improve the quality and delivery of the product."

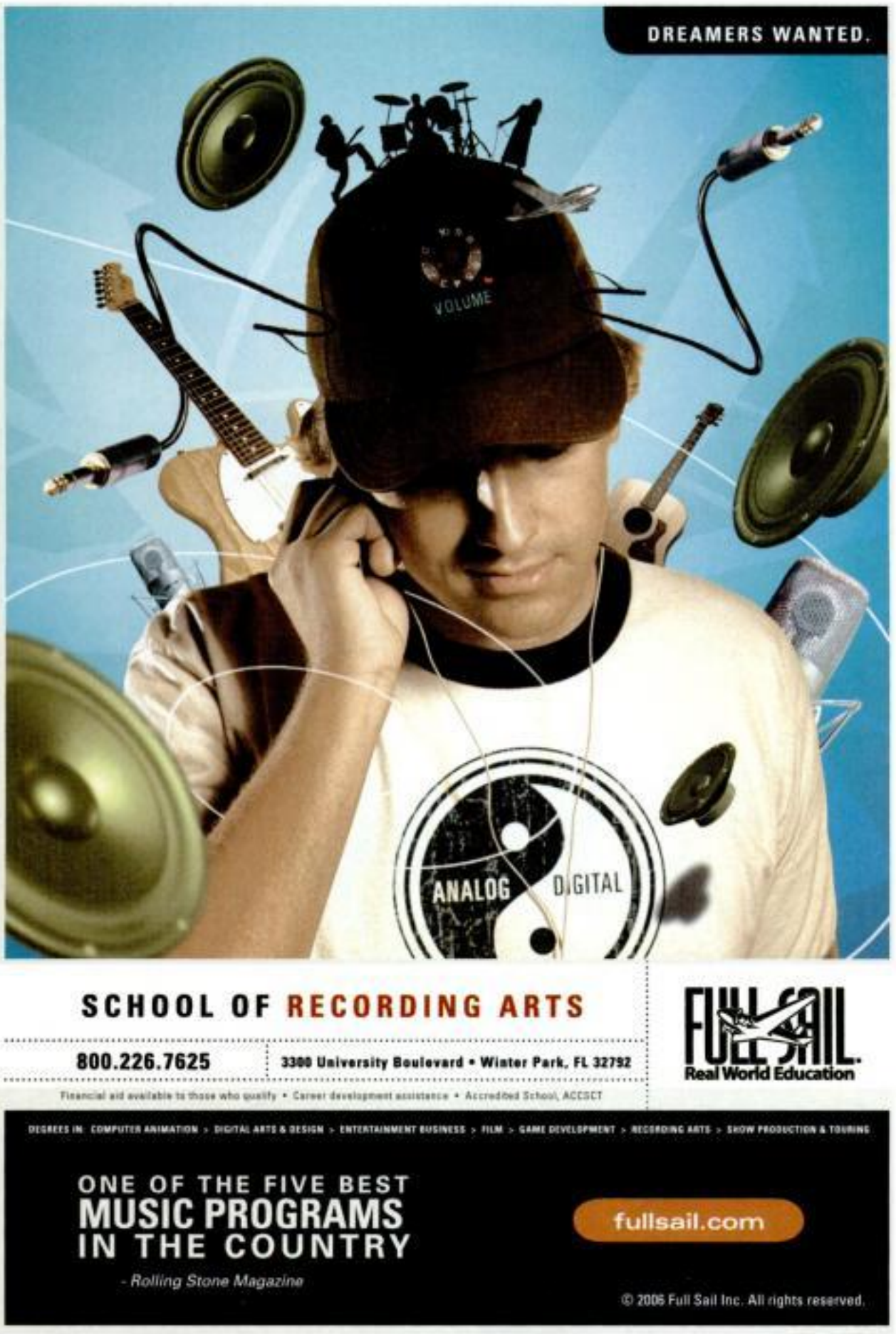
Rosenberg also pressed forward with the revivification of the classic Epiphone line. He combed through the files in the engineering department at Gibson's Nashville HQ, hunting down the original plans and drawings for the old models. "Nobody there knew much about the Epiphone stuff, so I spent a lot of time going through drawers and coming up with some really old drawings. Anything they had. The things I couldn't find, I recreated. I'd go to George Gruhn or some other collector and borrow one of the original guitars. I'd make new drawings, or sometimes just bring a part to the factory and say, 'Hey, copy this,' because all those factories in Asia are good at copying things."

In 1993, Gibson's Nashville factory produced a limited run of Rivieras and Sheratons, while the company's new acoustic guitar facility in Bozeman, Montana, brought back the Excellente, Texan and Frontier flattops. The following year, the Casino, Riviera, Sorrento electric guitars and Rivoli hollowbody electric bass went into regular production, in Korea.

Epiphone also began to cultivate some dynamic artist endorsement relationships. One of the first and most successful was with Noel Gallagher of Oasis, the reigning monarchs of the Nineties Britpop scene. A voracious guitar collector, Gallagher approached Pat Foley of Gibson/Epiphone's London office about doing a signature model based on his Sheraton.

"Noel owned a Casino and a Sheraton that he played a lot," Rosenberg notes. "Specifically, he wanted the guitar to be this particular shade of blue that matches the color of the uniforms of the Manchester United soccer team."

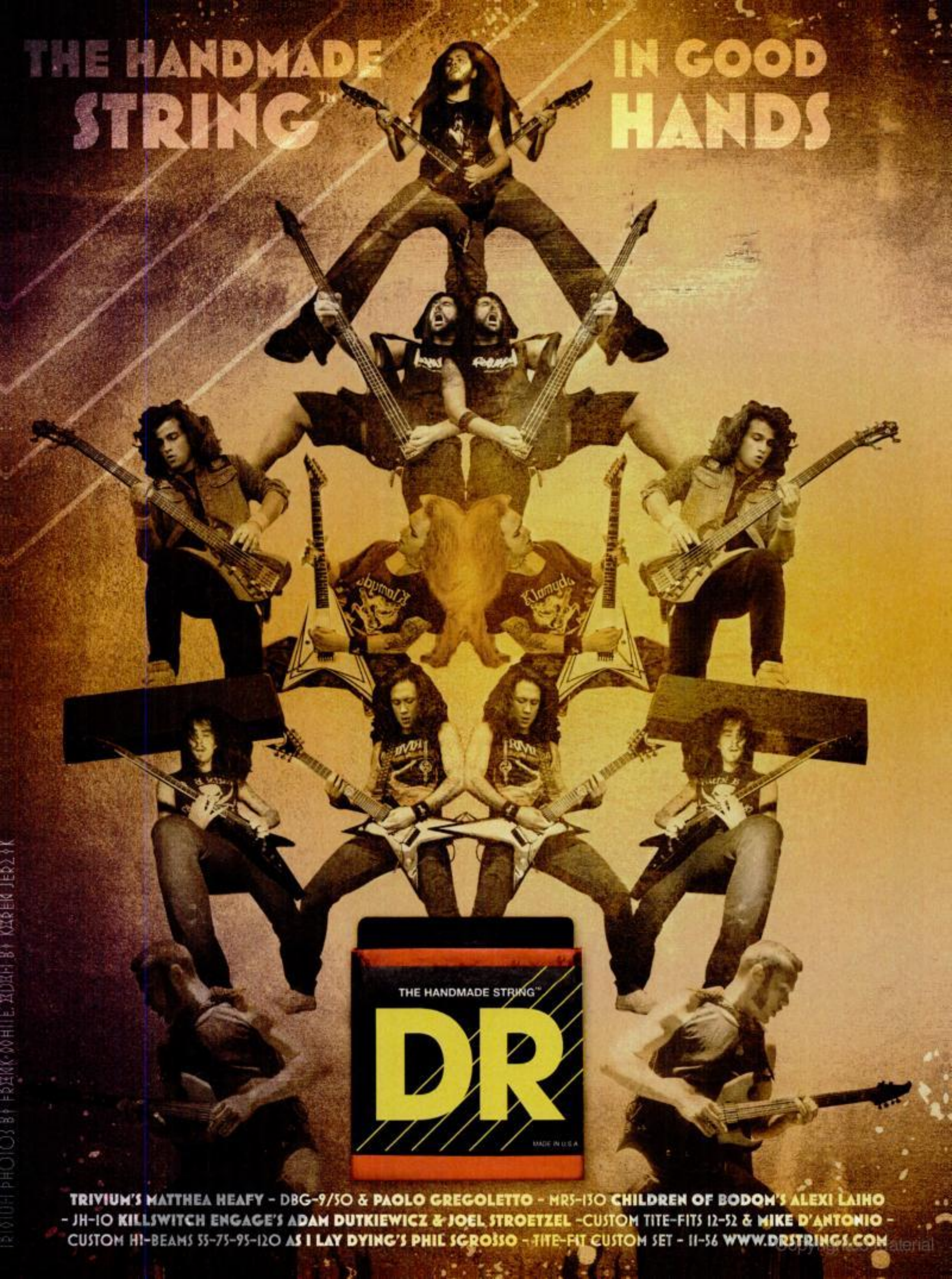
That guitar became the first Noel Gallagher Supernova model. Next Gallagher asked Epiphone to paint a Union Jack, the British flag, onto the body of his original Sheraton. "Noel started appearing with that guitar," Rosenberg says, "and it was so distinctive that people of course began asking about



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it. I decided to make a sample of a production version of that guitar and sent it to Noel to see if he wanted to do it as another signature model. He okayed it, and we went into production."

That Union Jack guitar became a Nineties icon, the symbol of an important tradition in rock, a vital link between the British Invasion Sixties and the Britpop Nineties. And of course it helped dramatize Epiphone's key role in that tradition. The highly visible guitar also served notice in the Nineties that Epiphone was back, stronger than ever.

Another Epiphone signature model milestone made the Brit Invasion context even more explicit. In 1996, the company brought out reissues of John Lennon's 1965 Casino in its original sunburst form and its plain-finish incarnation. The sunburst is a faithful copy of the stock Casino Lennon purchased in '65. But to reproduce Lennon's stripped Casino, Epiphone traveled to the New York City residence of Lennon's widow, Yoko Ono, to examine the original instrument.

"When we were working with Yoko Ono's office to arrange the visit," Rosenberg recalls, "we told them we wanted to look at John's Casino. At first they didn't seem to know what we meant. But they have a list of his belongings that they store in the basement of the Dakota. They went down this list and said, 'Oh, on the list that guitar is called the "Revolution guitar." ' That's how they categorized it, because John of course played it on [*the recording of*] 'Revolution.' So we also decided to call the stripped-down reissue the Revolution guitar."

The next chapter in the story came in 2005 when Epiphone introduced the Paul McCartney 1964 Texan reissue, a faithful reproduction of the acoustic that the Beatle played on "Yesterday" and many other tracks. As with the Lennon Casinos, Epiphone took great pains to realize McCartney's vision. And this time, the company was fortunate to have input from a living Beatle. Moreover, Pat Foley hints that there may be a McCartney signature Casino just down the road.

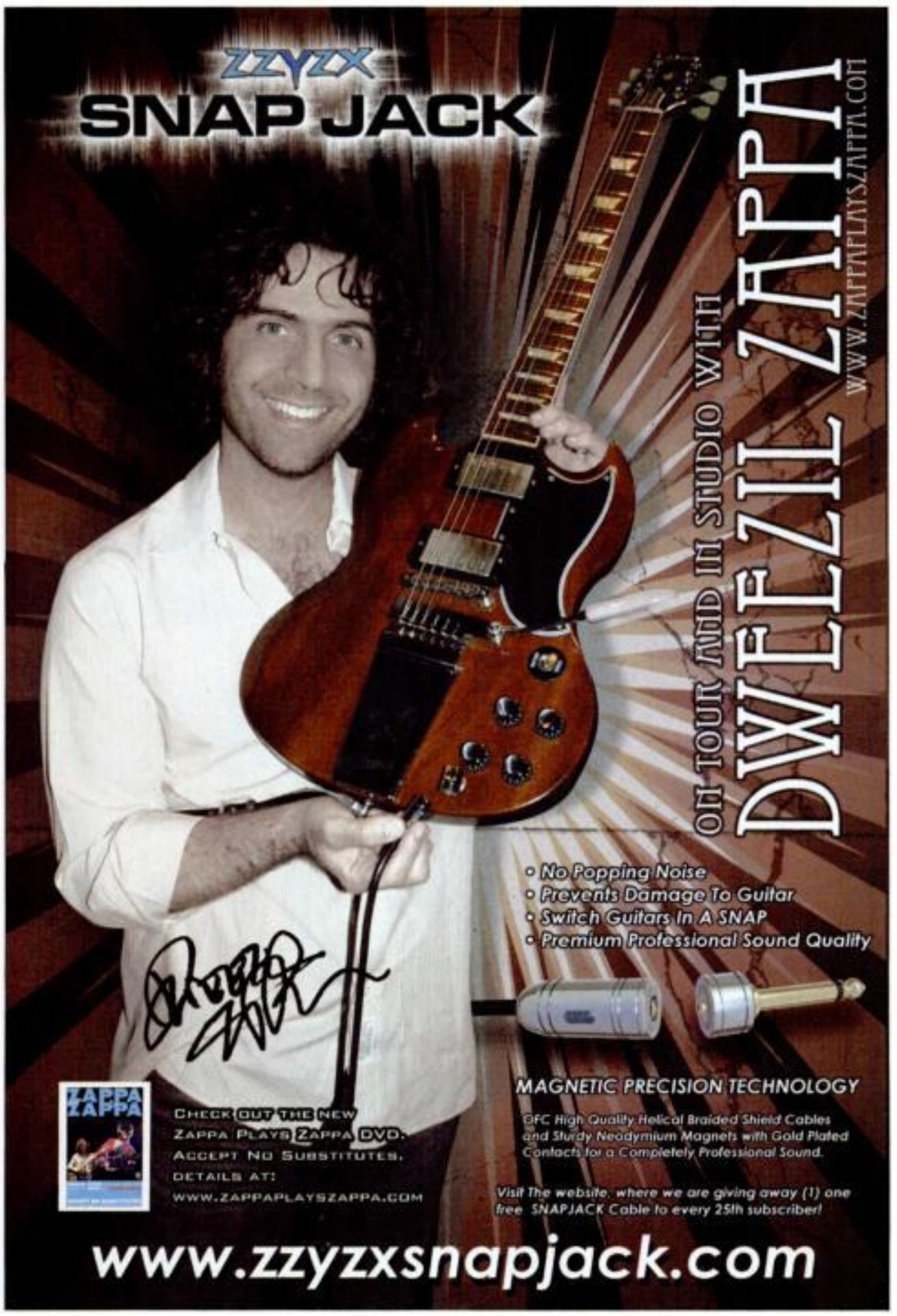
Important Epiphone signature models have also arisen from the company's "other" identity as the manufacturer of affordable versions of Gibson models. This was the case with the Zakk Wylde Epiphone Les Paul. The guitar is a faithful copy of "the Grail," Wylde's 1981 Les Paul Custom emblazoned with "bull's-eye" body graphics inspired by Alfred Hitchcock's film *Vertigo*. This is the guitar played on the shred legend's classic recordings with Ozzy Osbourne, not to mention throughout his solo career. Gibson created a high-end Zakk Wylde signature model based on this guitar in the late Nineties.

"But Epiphone approached me about making a lower-end model," Wylde says, "because not everybody has five or seven thousand dollars to dump on a fiddle. And Epiphone are part of the Gibson family anyway. I said, 'Yeah, cool. If you can make this a decent guitar for under a thousand bucks, I'm all for it.' This way a kid just starting out can have a good guitar, and I can go onstage with it, too."

Zakk's Epi Les Paul has passive EMG HZ pickups in lieu of the active EMG 81 and 85 on Zakk's original guitar. The fingerboard is rosewood rather than ebony, but otherwise it's a fairly faithful replica of the ax played by the Wyldeman himself. "The neck is a little skinnier than the one on my Gibson models," he points out. "It's more of a classic Les Paul neck, a Jimmy Page–style neck. There's enough of a difference to make the Epiphone and the Gibson two different types of guitars. They're both great."

Epiphone has taken a similar tack with its Joe Perry Boneyard Les Paul and is about to issue a signature model of Slash's signature Gibson Les Paul. Metal is a big priority at Epiphone these days. The new Prophecy line will target shredders with its radical looks, 24-fret necks, ebony fingerboards and choice of hot pickups. But at the same time, the company isn't forgetting its legacy. Also on the release schedule are reissues of the Coronet, Wilshire and Crestwood solidbodies from the Sixties.

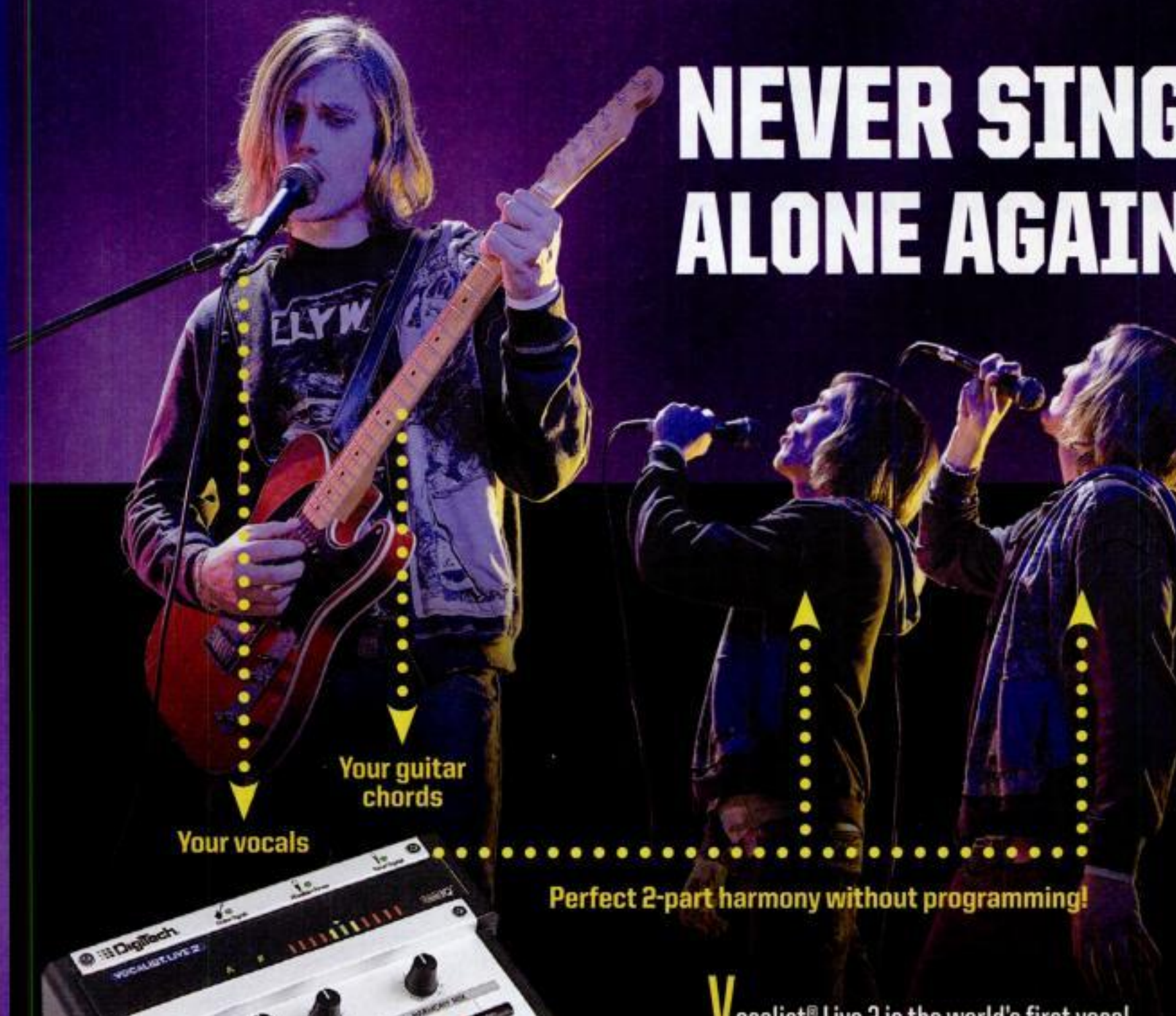
"Epiphone is a value line," Dave Berryman says. "Value is the combination of price and quality. We're not the most inexpensive guitar. You can buy a lot of products cheaper than Epiphone, but you can't buy a better product for the money." ❐



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SCRATCHES, SCRAPES & "UPSIDEDOWN" STRUMMING

MORE "SPIDER CHORD" FINGERINGS, PLUS PICK SCRAPES AND UPSTROKE CHORD STRUMS



FIRST OFF, I'D like to say a big "thank you" to everyone who voted *United Abominations* the "Best Metal Album" in the 2008 *Guitar World* Reader's Poll. That's incredibly flattering, and I'm extremely grateful. Thanks also for voting for me in the "Best Metal Guitarist" category. Coming in second right behind Tony Iommi? I'll take that! Cheers!

Last month I talked about a technique I call "spider chord" fingering, and the specific example we looked at involved moving from a power chord on the A and D strings to one located one fret higher on the low E and A strings using alternating pairs of fingers. You can also use this same fingering technique to quickly and efficiently alternate between two power chords that are one fret apart on the same pair of strings, as demonstrated in **FIGURES 1a** and **1b**. It also works well when shifting from an open E5 chord to F5 at the first fret (**FIGURE 1c**), as I do in "Symphony of Destruction" (*Countdown to Extinction*), or from an open A5 to B♭5 (**FIGURE 1d**). Some of the faster songs in Megadeth's catalog require economy of movement with hand shapes, and that's where this approach really proves useful.

ODE TO GENE SIMMONS

I love adding pick scratches and scrapes to my guitar lines. The only trouble is they "eat" Tortex picks alive! A typical pick scrape starts near the bridge and descends the neck toward the nut. You can also do it in the opposite direction, which changes the "note" or pitch of the scratch. I got into this technique as a kid by listening to Kiss—Gene Simmons would often do a quick finger slide up and down the low string of his bass with his fret hand at the start of what seemed like every single measure. Pick scrapes essentially create the same vibe as a finger slide.

I usually perform pick scrapes on a single string because it's easier to control the pitch of the scratch—I rarely go for ones that involve two strings. I rotate the pick at a slight angle to the string so it creates almost a skipping sound instead of just a "rubbing" sound. What I'm doing is effectively pushing, as opposed to dragging, the pick along the length of the string; this results in a much more aggressive and pronounced attack because of the way the edge of the pick is hitting the ridges on a wound string. To me, pushing the pick is similar to pushing a putty knife or a scraper to get some crap off of a wall. If I'm doing a scrape toward the nut, the edge of the pick that's actually involved in creating the scraping sound is in front of the hand that's pushing it.

CREATIVE AND CREEPY SCRATCHING

Rather than just performing the obvious type of pick scratches, I like to be as creative as possible with the technique. One song that has some interesting pick scratching in it is "Bad Omen" (*Peace Sells...But Who's Buying?*). **FIGURE 2** shows a riff that's similar to it. As you can see from the tablature, in that teeny little "breathing space" between the E5 and B♭5 chords, I do a "stuttering," three-step pick scrape, specifically on the low E string, which is really creepy sounding. You can see and hear me demonstrating this move on this month's CD-ROM.

I also do something like this in "Skin O' My Teeth" (*Countdown to Extinction*). When the band rebuilds the tension after the guitar solo, the riff stops for a second and I play a series of very short pick scratches that kind of sound like a man scratching his stubbly face (see **FIGURE 3** on the CD-ROM).

ON DISC

Hopefully these two short examples illustrate that there's a bunch of really interesting and creative things you can do with your pick without even having to fret a note at the other end of the guitar.

STRUMMING CHORDS UPSIDEDOWN

Normally, when you strum a chord you do so with a downstroke of your pick, hitting the lower notes first. To me, hearing the low note first is kind of like having a fat person in your house: there's not much you can do once that note takes over because there's no room left. Usually, that's okay, but on occasion strumming a chord "upsidedown"—by picking the higher notes first—sounds better because you can hear the whole chord. This is especially true when your sound is heavily distorted. Play the Em chord in **FIGURE 4** with a downstroke and then with an upstroke and you'll hear exactly what I'm talking about. Ditto the riff shown in **FIGURE 5**. ❐

FIGURE 1a

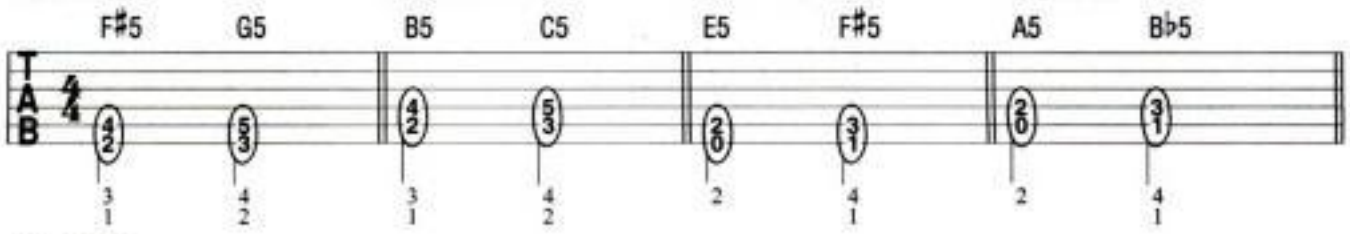


FIGURE 1b

FIGURE 1c

FIGURE 1d

FIGURE 2

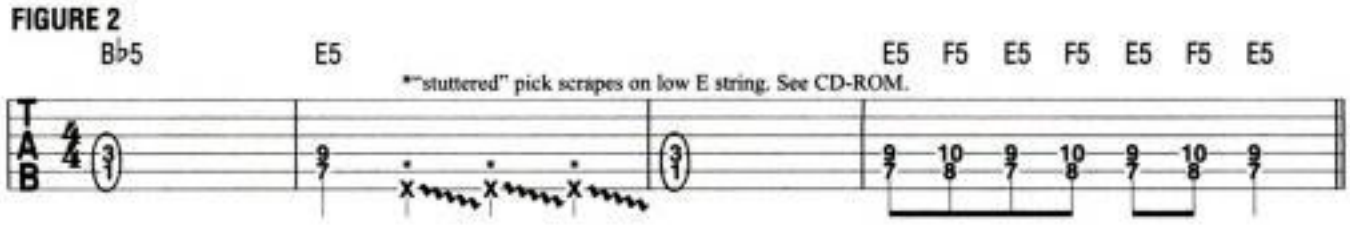


FIGURE 4 ⊓ = *downstroke* V = *upstroke*

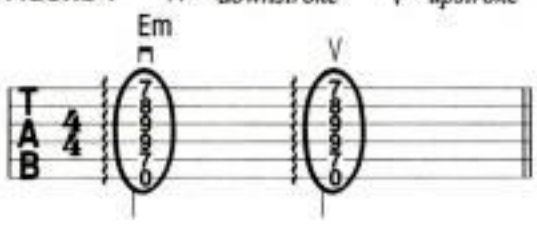
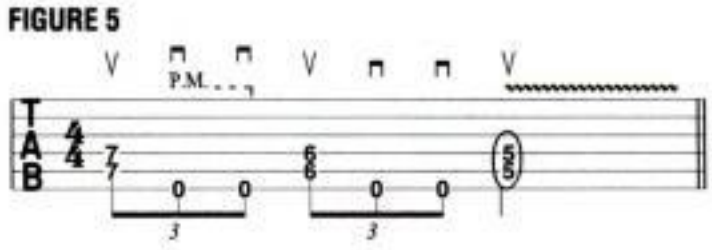


FIGURE 5



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THANK YOU, AND GOOD NIGHT!

READER'S POLL RESULTS, ANSWERING A FEW QUESTIONS AND SIGNING OFF



I'M GOING TO open up this column with a sincere thank you to all the readers of *Guitar World* for their praise and regard. I just heard that I've been voted "MVP of 2007" and "Best Rock Guitarist," and that *Libertad* was awarded "Best Rock Album" in the *Guitar World* 2008 Reader's Poll. That is such a huge, unexpected surprise, and I am honestly speechless. Thanks!

I'd also like to thank the guys at *Guitar World* for asking me to write this column, and encouraging me in the process. It's something that I honestly never expected to do. I'd read other players' columns in the magazine and think, "How does that work?" Well, now I know. It's been a great experience, and really fun and painless. It's also offered me more insight into my own playing. Until I started doing this, if someone had asked me in passing, "How do you do that?" I would've responded, "I don't know!" Now I'm able to analyze some of the stuff I do.

This is my final column for now, and I'm going to sign off by answering a few of the many questions that have been sent in and forwarded to me over the past 10 months.

*****

A lot of your solos sound like they've been meticulously worked out and composed. Is that the case? Also, how do you go about coming up with a lead break? Do you practice along with a tape loop of the section you're going to solo over?

—Adam Leader
London, England

When it comes to the solo section of a new song, I usually hear the basic melody I want to play in my head. Then, every time Velvet Revolver practices the song as a band, I'll work on perfecting that idea and expanding upon it. Sometimes the rest of the solo will come naturally, and other times I'll hear something more in my head and work on grabbing it while we're rehearsing. Basically, it's during the actual writing of the song I begin to form the structure of my solos. But, as I've just mentioned, I invariably hear the basic melody first.

Sometimes a solo that sounds like it's been constructed is an idea that came totally spontaneously the very first time we played the song. Good examples of this are the solos in "Fall to Pieces" and "You Got No Right." Both are pretty much exactly what I played the very first time we performed each of those songs. I just stuck with my initial ideas, and by the time it came to record them I basically had all the notes in there, give or take a few.

In regards to working on a solo at home with a tape loop, I know there are some guys that do that, but I'm not one of them! I just don't have the patience.

*****

I saw Velvet Revolver three times on your most recent tour. It seemed like you played your solos slightly differently at each gig. How do you approach soloing live?

—Chris Long
Dallas, TX

Every day is different because I go through so many different frames of mind when I'm onstage. Sometimes what I play is completely freeform, and sometimes it's a little bit more focused on certain tonal aspects and whatnot. There's a whole range of approaches. But, for the most part, everything has gotten to the point where it's really, really fluid.

There are certain "set" Velvet Revolver solos that I've actually been tearing away from these days. For example, the solo in "American Man" that I talked about a few columns back is one that's been evolving; its basic structure is still there, so you still get the vibe of the recording, but I don't play it exactly as it is on the record.

*****

What can we expect from Velvet Revolver, and your own playing, in the near future?

—John Rhodes
Boston, MA

Right now we're gearing up to tour America, Australia and Europe, and we should be done with those dates by April. That's all we've got on the horizon for the moment in terms of touring, because everybody wants to really focus on making another record sooner than later. But you never know!

As for my own playing, *Libertad* probably features the most improvisation I've done to date when it comes to leads. On the next album I want to record more solos that are more melodically structured than what I've done with Velvet Revolver so far. We're still growing as a band, and that's probably half the fun of doing it—trying to find that place where suddenly everything is completely in-sync and I can let it rip. That's what makes all the work worth it, and I think I'm always striving to find that blissful state where all the gears are turning together and everything just happens naturally.

"I JUST HAVEN'T HEARD ANY BREAKOUT LEAD PLAYERS. I'M SURE THEY'RE AROUND, BUT THEY MUST NOT HAVE RECORD DEALS."

*****

In previous columns you've mentioned quite a few of your early musical influences. Are there any current players you admire?

—Evan Drennan
Los Angeles, CA

I like Tom Morello a lot. I think he's a revolutionary guitar player. I like Jack White, too. And, of course, there's Jerry Cantrell of Alice in Chains, who we toured with recently. He's great. I like Dave Mustaine a lot, too. He's one of my favorite guitar players and a very articulate character and a brilliant riff writer. Dave's a very methodical and accomplished heavy metal player but way more interesting than "just a heavy metal guy." I see he's writing a column for *Guitar World* now, and that's really cool. Dave's vastly underrated in the general scheme of things, but he's a phenomenal player and songwriter.

To be honest with you, most of the recent guitar players I'm into are holdovers from the Nineties. There's been a real lack of rock lead guitar, from the late Nineties into the new millennium. I just haven't heard any breakout lead players. I'm sure they're around, but they must not have record deals. Lead guitar is not really that in vogue right now, which is a shame.

*****

Why do you often hold your guitar so that the neck is vertical and right by your face when you're playing lead?

—Chris Fisher
Huntington, NY

That's actually a habit I never even noticed I had until I saw pictures of myself doing it. I think it's just because it helps me get in touch with the upper half of the neck a lot better than when the guitar is all the way down by my knees.

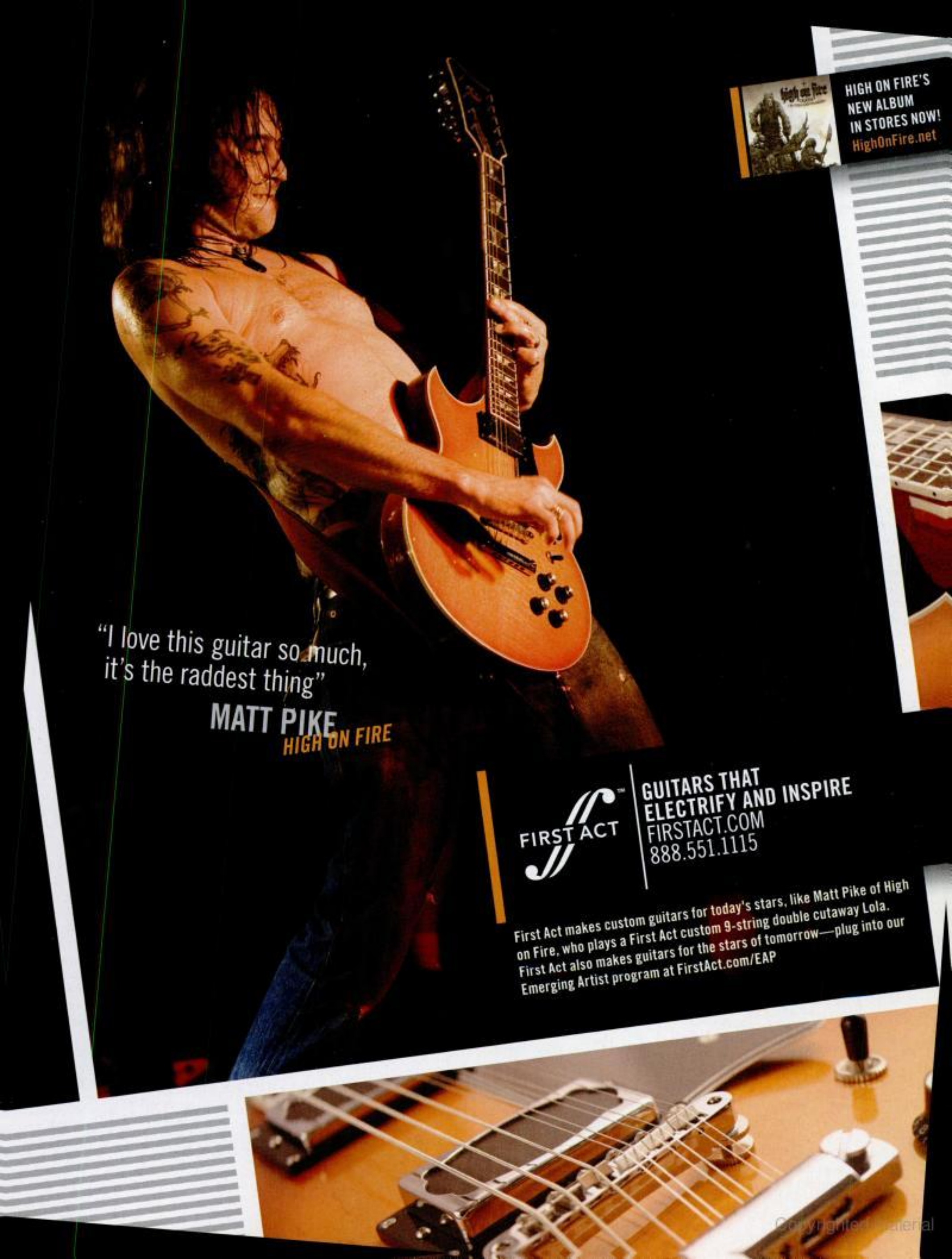
Well, that's it for me. Thanks for reading, everyone. Like I said, writing this column has really been a lot of fun.

By the way, if you guys at *GW* could hook me up with a subscription, I'd appreciate it. I'm still buying the magazine at the newsstand every month and would love to just get it in the mail, along with my *National Geographic*!

(Thanks for writing such a great column for us, Slash. The complimentary subscription is taken care of!—GW Ed.)

TRAVIS SHINN

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BACK IN THE BOX

POSITIONAL PLAY AND THE PENTATONIC BOXES



IT'S EVERY GUITARIST'S desire to "break out of the boxes," and in previous columns I've begun to show you how to free yourself of the positional scale patterns we call boxes. Yet, the boxes are also invaluable elements in a guitarist's knowledge. Most beginner players learn a single "minor" pentatonic box, wherein the index finger does not need to move. Unfortunately, they do not learn all five pentatonic boxes, or if they do, they do not learn them in the ideal order. So this month I'm going to discuss positional play and show you all five boxes in the most musically advantageous manner: following the cycle of fourths.

Understanding the reasoning behind the development of the boxes can put a guitarist at a great advantage. Compared to other instrumentalists, classical guitarists and other professional guitarists who read sheet music often find themselves at a serious disadvantage because notational music developed with instruments for which there is only one physical place to play each pitch, such as the piano. But the guitar can provide as many as five positions in which the same pitch can be played on different strings. For example, the open high E note can also be played at the fifth fret on the B string, the ninth fret on the G string, the 14th fret on the D string and the 19th fret on the A string. All of the octaves are numbered according to the keyboard, so middle C on a piano is C4, so called because it is the fourth octave above the very first C in the bass register of the instrument. On the guitar, C4 may be played on the first fret on the B string, and the open high E string would be E4.

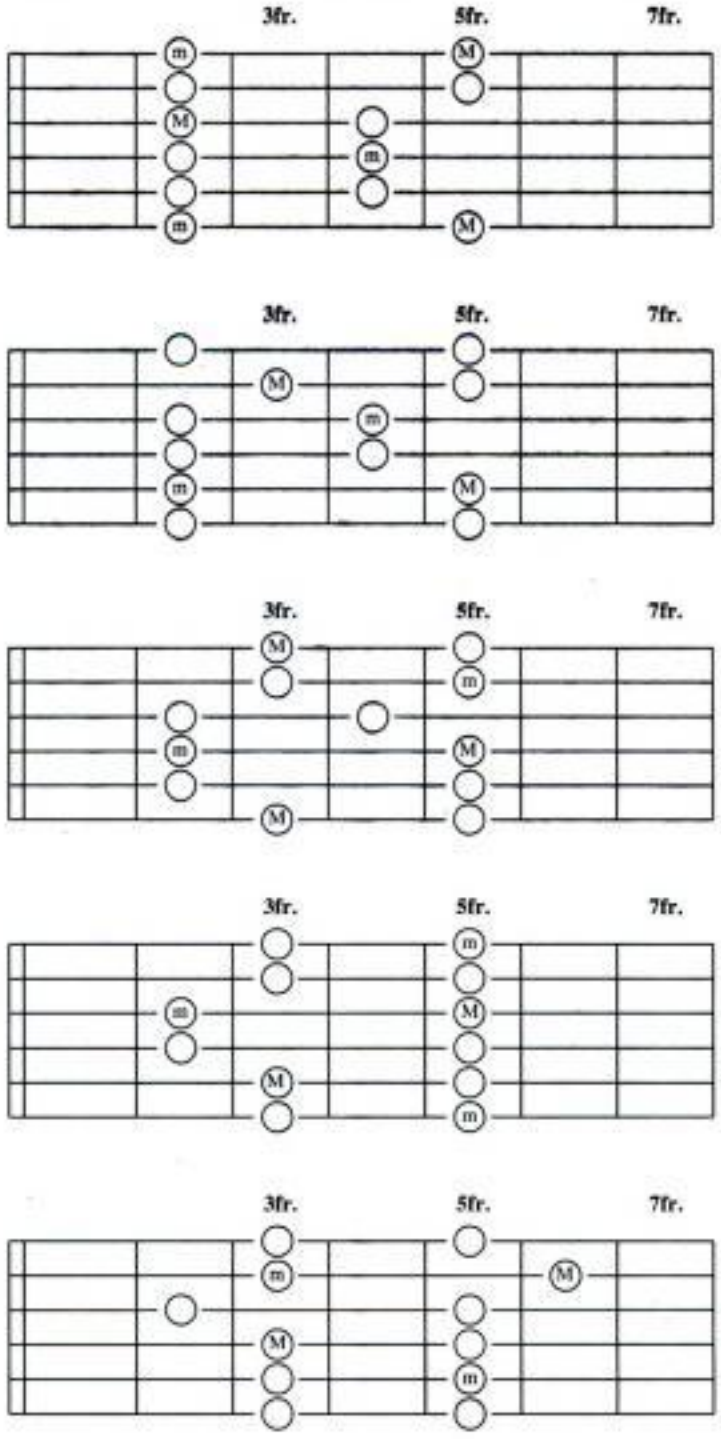
A big challenge for a professional guitarist is deciding where to place the fret hand to play this note because the position you choose might not allow you to play the next group of notes, requiring an abrupt position shift. Just as an advanced typist no longer needs to look at his or her keyboard but only at the text he or she is typing, guitarists who sight-read music need to place their fret hand in a stable position so that they don't have to shift their thumb or wrist while looking at the music. This is how positional play developed. You assign one fret for each of the four fingers of the fret hand; this gives you a two-and-one-half-octave range across the strings in a single position. In addition, the missing chromatic tones can be reached by either lowering the index finger one fret or by raising the pinkie one fret. This *positional stretch* allows you to play chromatic tones over a group of six frets from a single position.

When you place scales in positional boxes, however, you forfeit the ability to slide and perform diagonal movements vertically or diagonally up and down the neck. In modern guitar playing there is much more improvisation and less music reading, so positional playing seems like a detriment. But an attentive advancing guitarist will recognize that he or she needs to use multiple maps to understand the fretboard. Just as you have two eyes to recognize depth and you need a crosshair to aim any kind of a weapon, the advancing guitarist sees the positional boxes as well as the diagonal and vertical patterns that move through them.

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 m = *minor pentatonic root* M = *major pentatonic root*



To help you achieve this, I'm going to place the positional boxes of the pentatonic scale along a cycle of fourths (**FIGURE 1**). This allows you to play all five boxes in a single position and to see the patterns that run through them. **FIGURE 1** begins with the most well known box and then moves through the other four boxes so that the major and minor tonics move across the neck from string to string in perfect fourths.

There are several methods for practicing this drill; the main one is as follows: Place down one finger per fret anywhere along the fretboard. You then run through the first box, which consist of two notes per string, across and back. Then you start on the second box and do the same thing. With the third box you will be beginning with the middle finger but will not change position. This will work until you reach the B and high E strings in the fifth box, which will require a position shift. On the way back across to the low E string you shift back when crossing from the B string to the G. When you're done with the fifth box the last note will be played with the middle finger. You then shift up one fret and replace the middle finger with the index and start over with box number one. This will bring you one fret higher after each five-box circuit, so start low on the neck. I usually begin the exercise in second position and work my way up to 12th.

Try it, and pretty soon your entire hand will get a pretty good workout, and your understanding of the five pentatonic boxes will improve dramatically. Analyze and utilize. Practice heavy. Until next month, I bid you all good luck.

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SPEAKER TALK WITH GUITARIST JOEY FLOYD

WHEN YOU TALK about the career of rock and country guitarist Joey Floyd, you'd be surprised to find that Toby Keith's talented lead guitarist (and fiddle player) is actually a working actor as well. "When I was 10 years old, I played Willie Nelson's son in the movie *Honeysuckle Rose* and then became Willie's guitarist for 16 years!" Other acting roles (as a guitarist) popped up in the Steve Martin evangelist comedy *Leap of Faith* and *Broken Bridges*, but Joey's real love is for actually playing the guitar, not pretending to play it. While Floyd still tours with Nelson, his main gig is to provide the smokin' guitar licks for the Easy Money Band, fronted by pop country superstar, Toby Keith. But it wasn't until running into some old friends that Floyd had a revelation about his sound.

"Thanks to some old friends of mine, Dimebag Darrell and his girlfriend Rita Haney, I was introduced to Krank Amplifiers. The sound is exactly what I was looking for in an amplifier. That included Eminence Speakers. My new rig is loaded with Eminence V-12 Legends, which give me the two sides of the spectrum I need. Powered by two Krank Rev 1 + Series heads, the V-12's give me a smooth clean side for my Teles and the kick-ass overdrive for my U.S. Masters "Green Meanie" or one of my bad boy Dean Guitars."

Currently on tour with Keith, Floyd manages to squeeze in judging beauty pageants that his wife Laurin produces. But when he's not looking at one kind of beauty, he creates sonic beauty with his new set up. "I have everything I need right here." ❐



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WEIRD TO YOUR MOTHER

MORE UNUSUAL RIFFS AND FRETBOARD "SHAPES"



IN KEEPING WITH a topic I introduced in a previous column, this month I'd like to discuss ways to use wide-stretch symmetrical licks, wherein the fretting fingers land on the same frets, in a single position, across multiple strings. This type of physical-visual line construction can add a new dimension to your playing, as the use of unusual fretboard "shapes" and patterns often leads to note sequences that do not fall within the structure of a specific scale or key. As a result, you can wind up with some very "outside"-sounding lines.

All the examples in this month's column are played over an E5-F♯5 chord progression, with each backing chord played as steady, "pumping" eighth notes for two bars. I like adhering to root-fifth voicings like these because without a major or minor third to define the chord's quality, and thus limit it, I'm free to play lines that allude to either a minor or major tonality, or traverse both.

FIGURE 1 begins with a two-bar phrase based on the E blues scale (E G A B♭ B D) with some chromatic notes added. This run is alternate (down-up) picked throughout, as are all the examples in this month's column. The symmetrical fingering pattern used in this example is index-middle-pinkie on each string, with a half step (one fret) between the index and middle fingers and one and one half steps (three frets) between the middle finger and pinkie. As this symmetrical fingering is used at the same frets on different strings, notes that are inside and outside the key of E minor are sounded, which make the run sound rather cool and unusual.

The phrase begins with a pickup of two 16th notes preceding the downbeat of bar 1, at which point descending three-note groups are played on four different strings, with string skipping employed as I move from the first string to the third and then from the second string to the fourth. Once the three-note descending pattern is played on the fourth string, I then ascend in reverse order, this time moving string to string, from the fourth to the first.

This is followed in bars 3 and 4 by a two-bar phrase, played over F♯5, that's based on a similar symmetrical fingering pattern: this phrase is also fretted with the index finger, middle finger and pinkie, but here the index and middle fingers are two frets apart. Like the first part of this example, the section over F♯5 string-skips in the same manner, resulting in a line essentially based on the F♯ blues scale (F♯ A B C C♯ E) with the ♭9 (flatted ninth), G, added. Another unusual twist here is the presence of two G notes, one on the D string at the 17th fret and one on the G string at the 12th fret.

Another cool element is that when you shift from the highest note on the G string, C at the 17th fret, to the subsequent note on the B string, B at the 12th fret, the melody descends one half step, even though you're moving to a higher string and ascending overall.

FIGURE 2 is based on the same principles as **FIGURE 1** but, in essence, is akin to moving up to the next "inversion" of this wide-stretch symmetrical idea. Here, over E5, I begin with a series of notes based on the E major scale (E F♯ G♯ A B C♯ D♯), after which the phrase quickly jumps between major and minor tones. Over F♯5, I begin by outlining F♯ natural minor (F♯ G♯ A B C♯ D E), but the fingering dictates the presence of additional, "outside" tones.

Let's wrap things up with a bit of a free-for-all: in **FIGURE 3**, I utilize the same fingering scheme as the second half of **FIGURE 1** but move down chromatically (one fret at a time) from 14th position to ninth, then back up. This run sounds completely "free" and aptly demonstrates the great variety of sounds afforded by symmetrical fingering patterns. ❐

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
All notes and chords sound one half step lower than written.

FIGURE 1

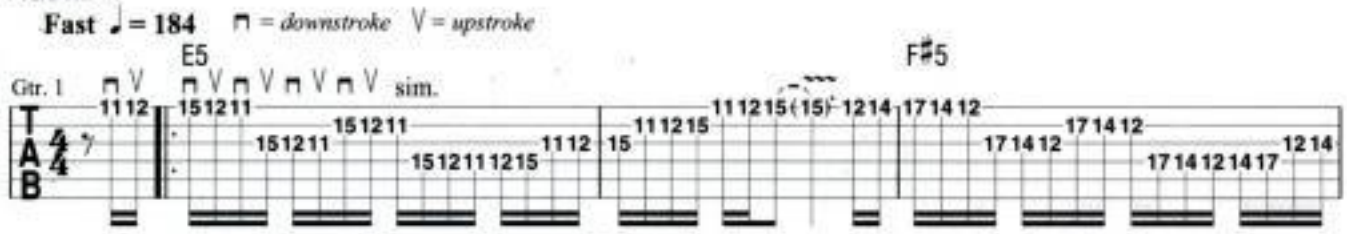


FIGURE 2

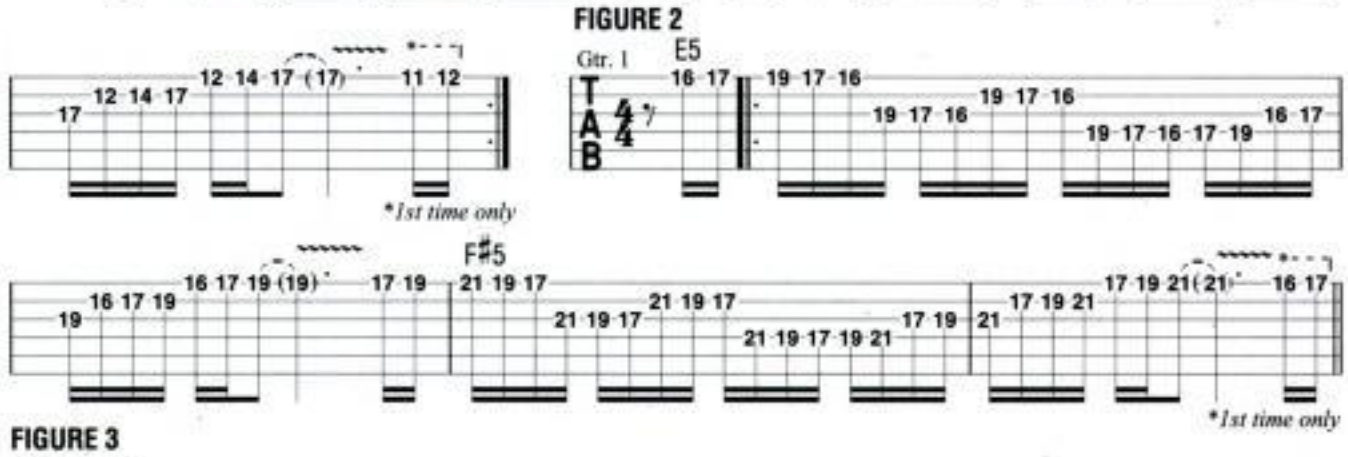
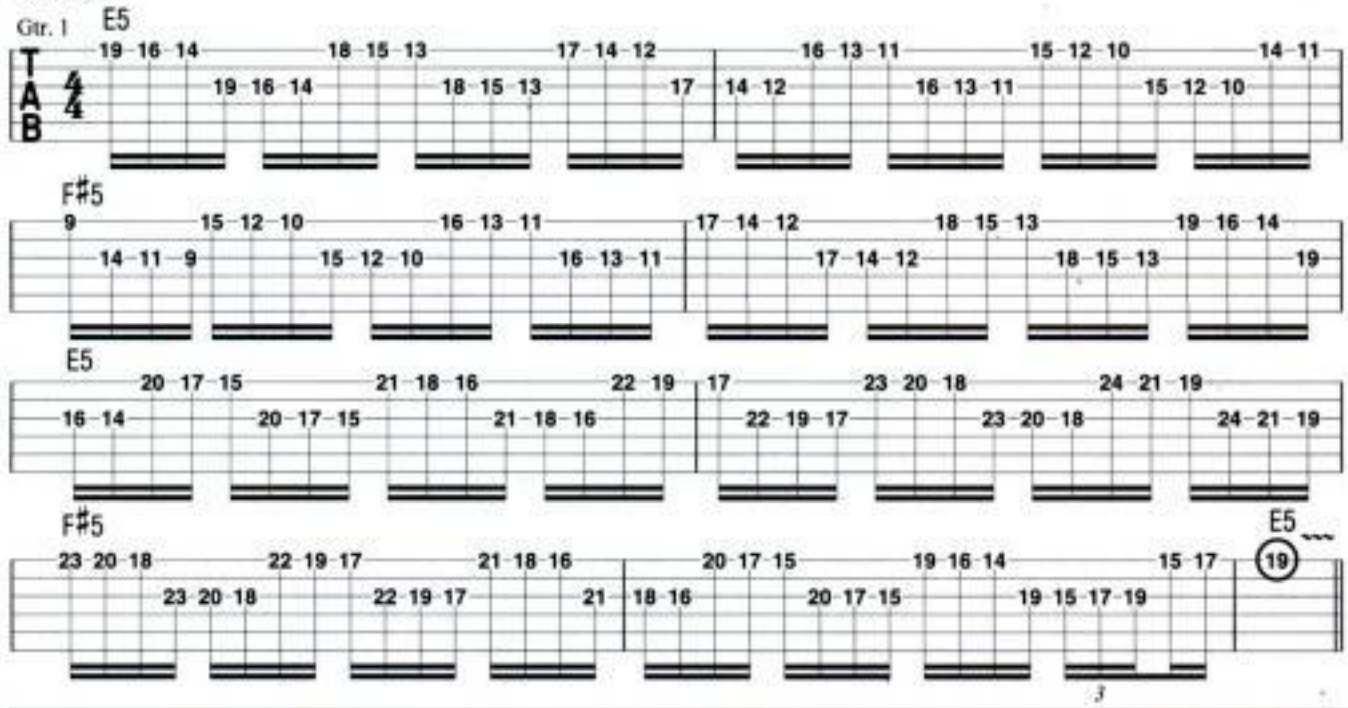


FIGURE 3



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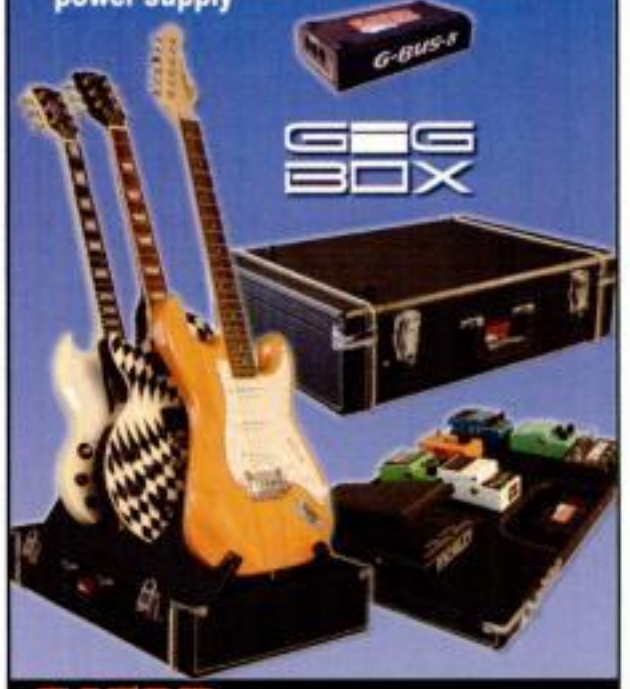
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DOWN TO THE TONE

HOW THE GUITAR'S PICKUPS, BRIDGE AND STRINGS AFFECT MY SOUND



AS I DISCUSSED in last month's column, the importance of tone cannot be overstated. Your sound plays a major role in the way you, as a guitarist, communicate with the audience. Just as the tone of your voice affects the way you are received when speaking, the tone of your guitar is essential to the nature of the "message" that you impart to listeners. It also has a big effect on you as a player, and will often dictate what you are motivated or compelled to play. Harnessing a great tone will do nothing less than inspire you to play your very best.

My main guitar these days is a Gibson Custom Shop '59 Les Paul, which is fitted with pickups from a 1963 Gibson ES-335. Yes, I did cannibalize that guitar, but I still have it, and eventually these pickups will be returned to their rightful place. They are very low-output PAFs, and they have a very rich sound.

What I look for first and foremost is the top end—the quality of the high frequencies. If the highest frequencies roll off at around 2 to 5kHz, you can really dig into the high notes and get a great sound. When moving from the low strings to the high strings on an E minor pentatonic (E G A B D) lick like this (**FIGURE 1a**), you don't want to hear too much of a ping on the high E note at the end of the phrase; otherwise, the sound becomes too harsh. Putting the old PAFs in this guitar really warmed it up and served to smooth out the sound when I move from the high strings to the lower strings (**FIGURE 1b**).

Speaking of strings, it seems that the make-or-break string is the plain (unwound) G: if it retains some bottom end—some meat—and has a nice quality, then you've got a nice set of pickups in a nice guitar. If the G string sounds too thin, then the other unwound strings are going to be too bright-sounding, at least for my taste. I've had some guitars that would produce great low notes, like those in the first part of this phrase (bar 1 of **FIGURE 2**), but sound horrible for the rest of the phrase (bars 2 and 3 of **FIGURE 2**). You need to have balance all the way through, from the highest notes to the lowest.

One of the tricks I like to do with my Les Pauls is to wrap the strings around the tailpiece: instead of threading each string through the back of the tailpiece, as is the conventional practice, I thread them from the other side, between the tailpiece and the bridge, so that the string wraps around over the top of the tailpiece. This is an old Billy Gibbons/Jimmy Page trick, and I believe it results in more sustain via more transference of the string's vibration to the body of the guitar. Also, you achieve less of an angle as the string passes over the bridge saddle, resulting in less string breakage.

This also affects the feel of the string tension: I use a .011–.052 gauge set, which is pretty stout, tuned to concert pitch, and there is slightly less string tension with the strings wound in this manner. The extra slinkiness means I can bend the strings and not feel like I'm constantly testing my manhood!

I don't understand players that brag, "I use .012s," or ".013s" or ".014s." It makes me think, Really? How bad do you want your tendonitis to be in 20 years? String gauge is not a test of manhood. I've seen Billy Gibbons play with .008s and smoke everyone! Don't read it in a book, and don't take my word for it. If you don't like .011s, use .010s, or .009s. I wouldn't recommend going all the way down to .008s, however, because you'll notice a big difference in sound. But if you can compensate in other ways, more power to you. The most important thing is to find what string gauges you are most comfortable with and what works best for you. ❐

ON DISC

JOE BONAMASSA is an American blues guitarist and singer whose playing styles cover the gamut from blues rock to country to Delta blues. His latest album, *Sloe Gin*, debuted at No. 1 on *Billboard*'s Blues chart. Visit his web site at jbonamassa.com.

FIGURE 1a

Freely

(E7)
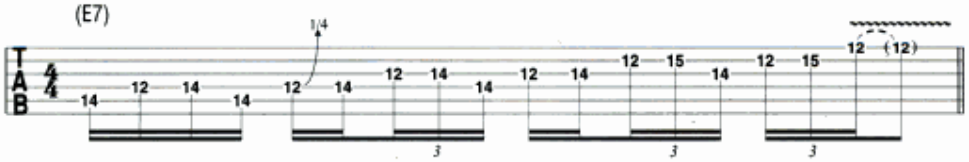


FIGURE 1b

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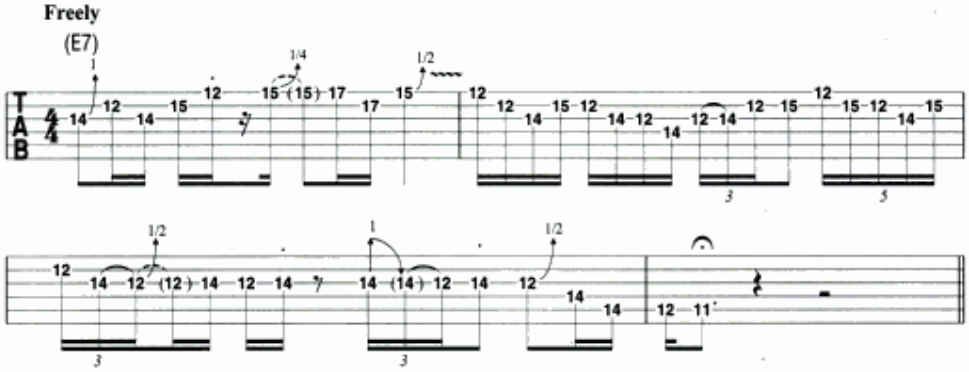
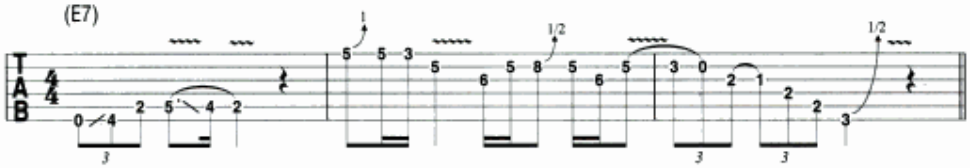


FIGURE 2

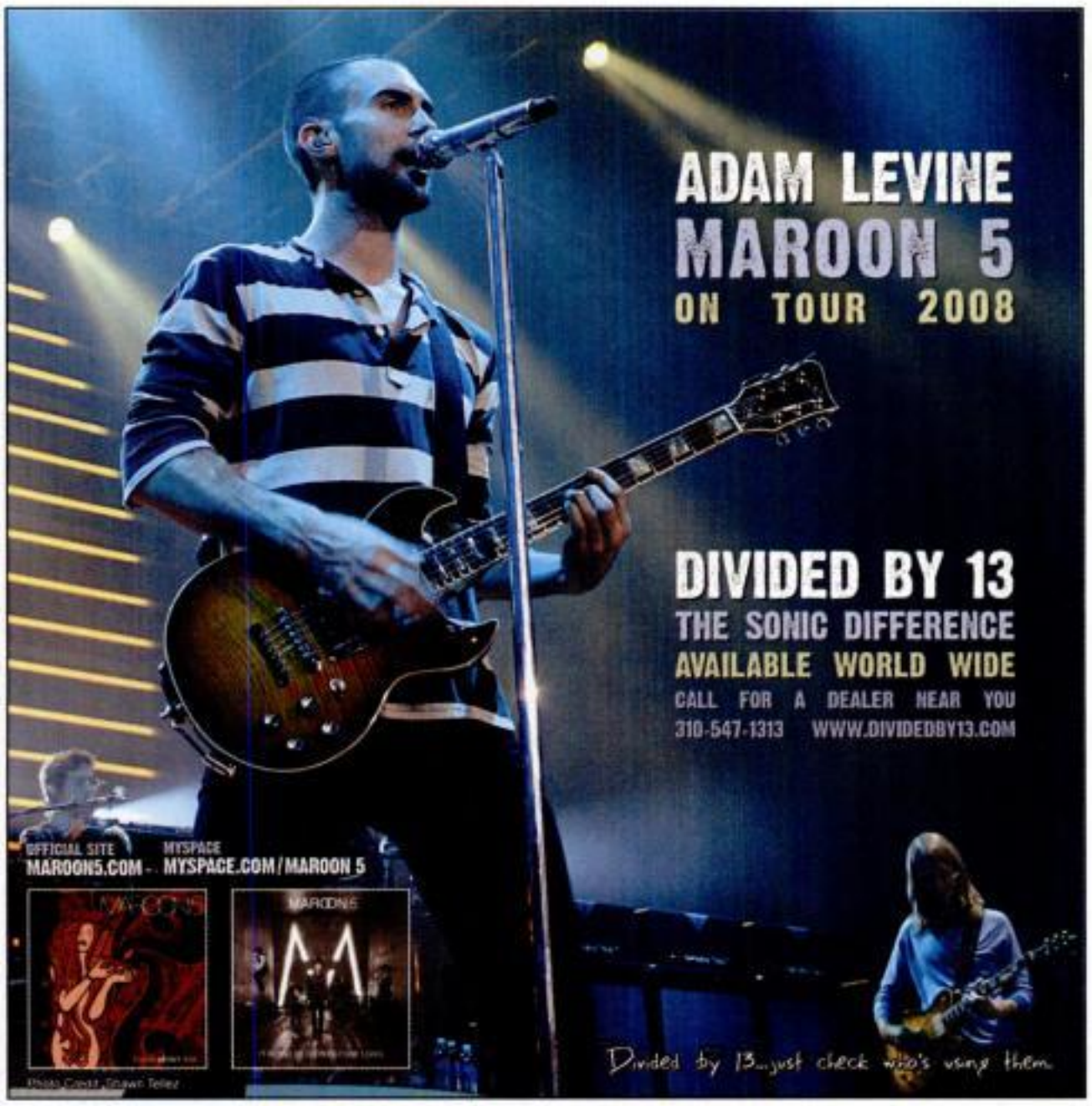
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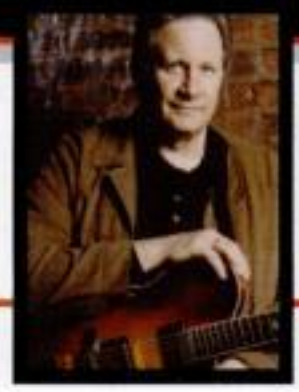




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CLIMACTIC HARMONY

THE ALTERED-DOMINANT SCALE



IN LAST MONTH'S column we looked at the Lydian mode and explored effective ways to apply it melodically in jazz improvisation. This month we're going to do the same thing with an even richer harmonic/scale resource, one that is perhaps the most compelling and dramatic in the language of jazz: the *altered dominant scale*, also known as the *diminished whole-tone scale* and *super-Locrian mode*.

The altered dominant scale is the seventh mode of the melodic minor scale—its Locrian mode, if you will. For example, relative to C melodic minor (C D E♭ F G A B) is B altered dominant, spelled (B C D E♭ F G A)—the same seven notes, only beginning on B instead of C. This scale starts out like the half-whole diminished scale we covered back in the December 2007 issue, but changes course midway through and concludes with three consecutive whole steps, thus the moniker "diminished whole-tone."

The altered dominant scale is tailor-made for soloing over and defining the sound of an altered dominant-seven chord, as it includes, in addition to the root, major third and lowered or dominant seventh, all of the "tension tones"—namely the lowered and/or raised fifth and ninth, which make the altered dominant-seven chord yearn to resolve down a fifth (or up a fourth) to a major- or minor-type chord. All of the musical examples in this month's lesson are constructed from the B altered dominant scale, with no added passing tones. The four altered tones in this scale are, in order of appearance, the ♭9 (C), ♯9 (D), ♭5 (F) and ♯5 (G). The E♭ note is the enharmonic equivalent of the natural third, D♯.

FIGURE 1 is a four-bar, bebop-style eighth-note line built on variously shaped four-note groupings within the scale. In terms of melodic contour, the first four eighth notes in bar 1 travel one note down, then three notes up, followed by four notes up. In bar 2 the pattern is one note down, three notes up, then three notes down and one up. Tenor saxophonist John Coltrane was a master of these types of contoured lines and shapes.

Like any scale, the altered dominant scale theoretically generates a set of triads. The complete set generated from B altered dominant is as follows: B°, Cm, Dm, E♭+, F, G, A°. **FIGURE 2** is an arpeggio-based line constructed by alternating two of these triads that are mutually exclusive (no common tones between them), namely E♭+ and F. The line begins with an eighth note rest followed by an E♭+ arpeggio, then F. Notice how the second E♭+ arpeggio in bar 1 overlaps bar 2 and how the second F triad in bar 3 continues into bar 4. This is what is commonly referred to as "playing over the bar line."

FIGURE 3 deals with the musically and technically ambitious feat of playing a string of fifth intervals throughout a four-bar phrase. Due to the numerous wide gaps between notes this is one of the more challenging types of interval patterns to play on the guitar.

After you master the three examples in this month's column, try composing some original lines. Use these figures as models and creative springboards in terms of phrasing schemes. Transpose any line to as many different keys as you can. An adventurous goal would be to write lines based on all the modes of both the major and melodic minor scales. Guitarists have a tendency to play a lot of straight-up-and-down scalar lines in their improvisations, which doesn't make for very interesting or swinging melodies. It's beneficial, therefore, to put some thought into the architecture of the lines you're building. Try to make them more melodically interesting by basing them on angular interval patterns that create gaps between the notes that are wider than a whole step, and by changing direction frequently.

For your listening pleasure and relating to **FIGURE 1**, check out anything by guitarists Pat Martino, Jimmy Raney and Tal Farlow. For triad-based lines, *à la* **FIGURE 2**, listen to the work of saxophonist George Garzone. Coltrane also used a lot of triad structures in his improvisations. To get into more interval-based material along the lines of **FIGURE 3**, listen to the highly inventive playing of guitarists Joe Diorio, Mick Goodrick and Joe Beck. ❐

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

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FIGURE 1 bebop-style
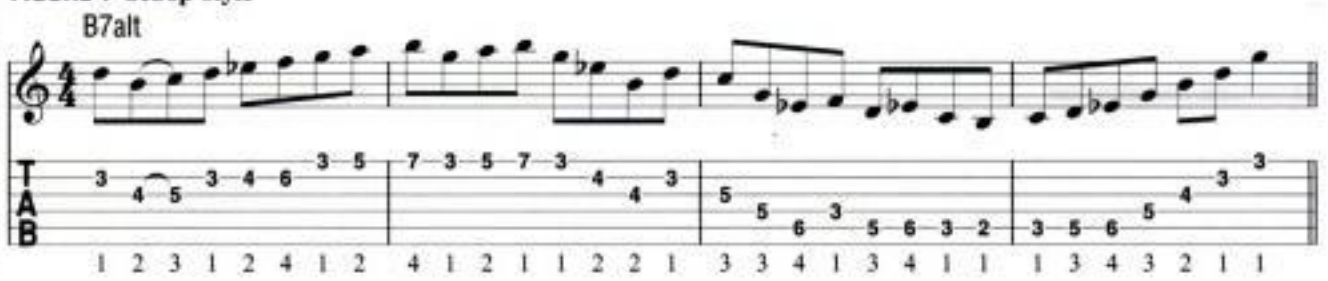


FIGURE 2 alternating triads

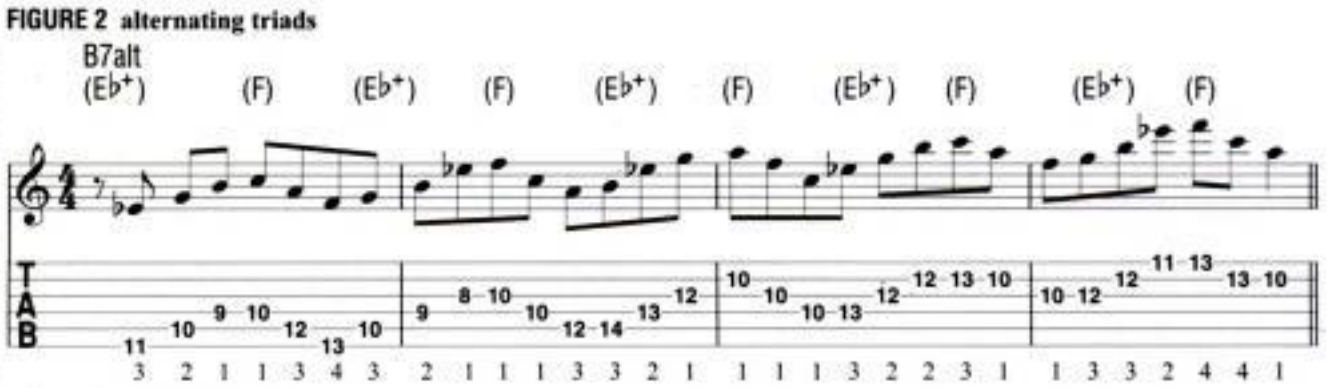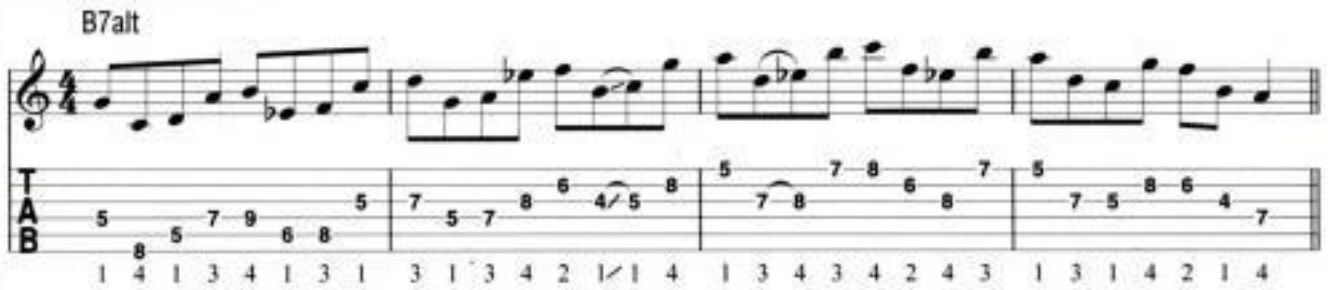
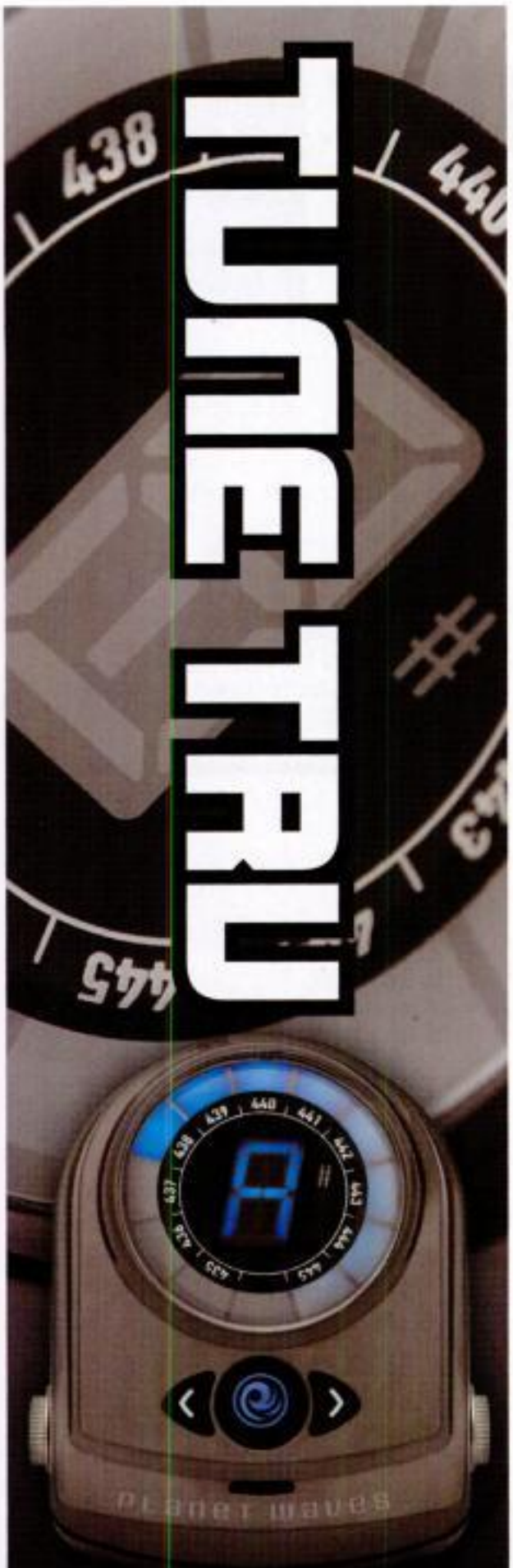


FIGURE 3 fifth intervals



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OPEN UP AND SAY "AHH!"

USING OPEN STRINGS TO ADD SPARKLE TO YOUR LEAD PLAYING



MANY LEAD GUITARISTS spend so much time practicing scale patterns up and down the neck that they overlook the opportunity to play cool and unusual melodic lines. One way to do this is by incorporating open strings into your playing. Employing these pulsating wires can add a considerable amount of sparkle and depth to your fretted lead work, and nowhere is this easier to do than in first or second position—basically within the first four frets. Additionally, fretted notes in this lower region of the fretboard tend to have a bigger, richer tone than notes played higher up the neck. And what self-respecting lead guitarist doesn't strive for a bigger tone?

Intrigued? Well then, let's get started.

A PLETHORA OF KEYS

Many lead guitarists avoid using open strings or playing in the lower positions like the plague. Some lame excuses include, "Open position is for beginners," or, "You can only use it for E minor stuff." Not true! As a matter of fact, every scale in every key can be played in first or second position (the area spanning the open strings to the fourth fret). Of course, some scales are more suited for this than others, specifically the ones that have the most notes in common with the open strings: E A D G and B. Some likely candidates include A minor, D minor, E minor, B minor; C major, G major, D major; E blues; A Mixolydian; and F Lydian. And that's just a short list.

OPEN-POSITION LICKS AND CONCEPTS

Many blues players love to play in open position, particularly in the key of E. **FIGURE 1a** offers an example of an E minor/major pentatonic lick—selected notes from the E minor pentatonic (E G A B D) and E major pentatonic (E F♯ G♯ B C♯) scales—dressed up with a trill and a pair of triple-stops. Be sure to allow the first three notes to ring together. **FIGURE 1b** is a hot country lick fashioned for a G7 chord. This line is a fusion of G minor pentatonic (G B♭ C D F) and G major pentatonic (G A B D E) note selections that cascade together with the help of the open B, G and D strings.

ON DISC

FIGURE 2 is an open-string-fueled display of double-stops, arpeggios

FIGURE 1a

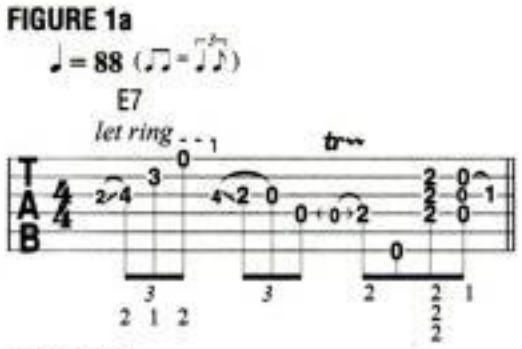


FIGURE 1b

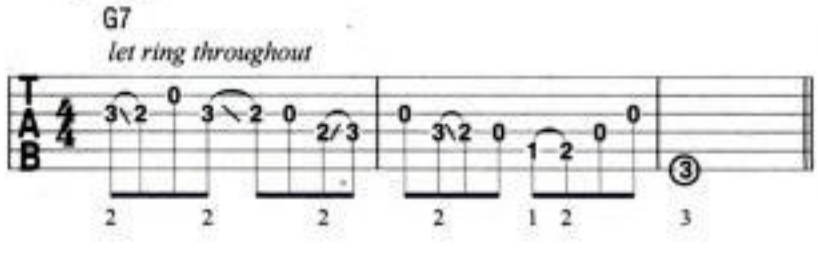


FIGURE 2

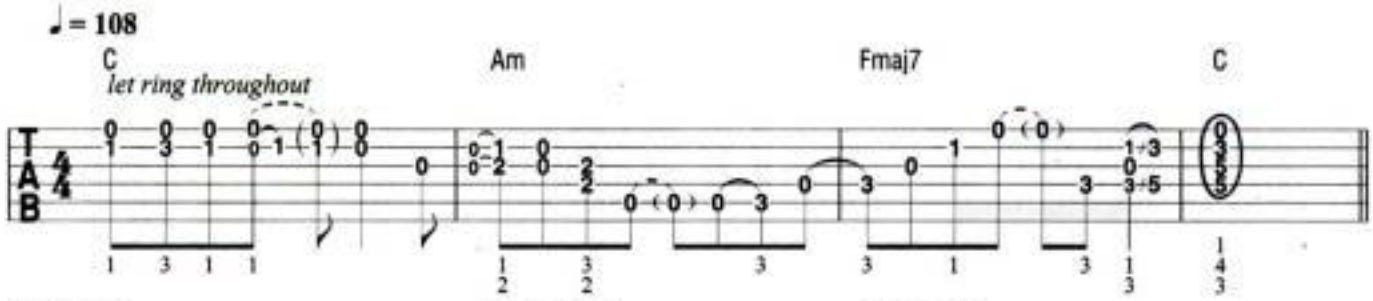


FIGURE 3a
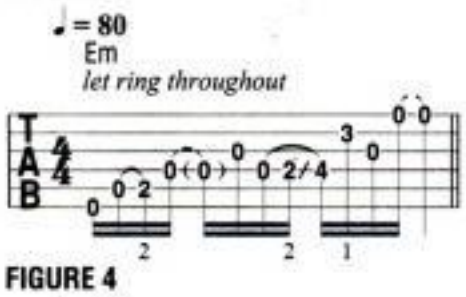


FIGURE 3b
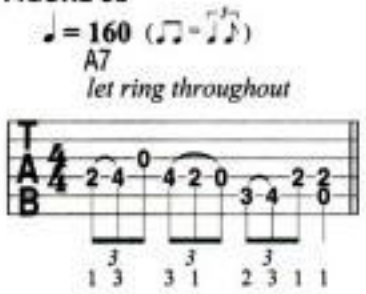


FIGURE 3c

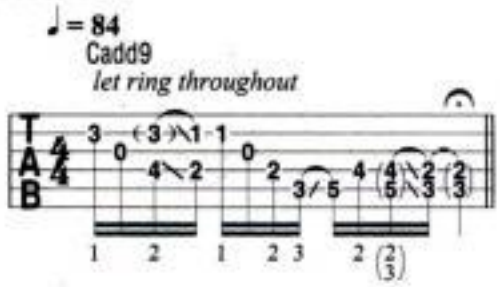


FIGURE 4

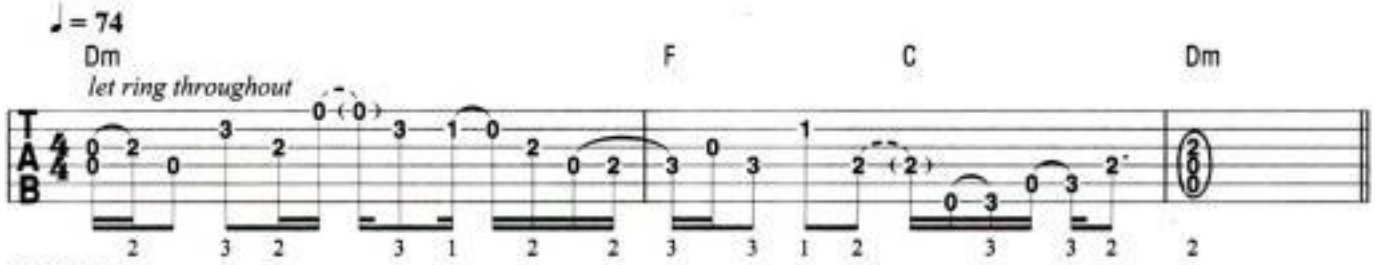
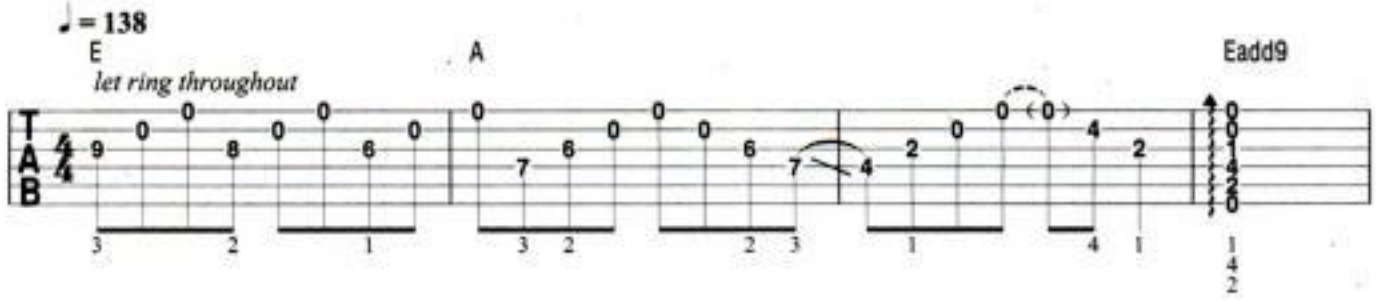


FIGURE 5



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and chord partials crafted from the C major scale (C D E F G A B). An R&B-flavored rock example, this phrase is set against a I–vi–IV–I chord progression in the key of C. Lindsey Buckingham's solos and fills on Fleetwood Mac's *Rumours* and *Fleetwood Mac* albums are brimming with stunning examples of this "lead/rhythm" approach to soloing.

FIGURES 3a–c offer a trio of short, open-string-driven examples in three different styles. **FIGURE 3a** is a dark, moody lick carved from the E minor hexatonic scale (E F♯ G A B D). Be sure to sustain the last four notes (F♯ D G and E) and try to keep the low-E string ringing throughout the entire example. **FIGURE 3b** is a country-rock lick fashioned for an A7 chord. You may want to use *hybrid picking* (pick and fingers) for this example. **FIGURE 3c** is inspired by the shimmering, chord-based lead work of Eric Johnson. Built around a sliding open C chord shape, the sparkle factor is courtesy of the ringing open G string.

The grungy example in **FIGURE 4** is based on the amp-rattling, arpeggiated style of Neil Young. Map out this example by first gripping open Dm, F and C chord shapes. Doing so will help you to see the method to the melodic madness. Crafted from the E major scale (E F♯ G♯ A B C♯ D♯), **FIGURE 5** is a pretty little ditty that teams the ringing open B and high E strings with fretted notes played in the middle region of the neck.

THE SOLO

This month's solo (**FIGURE 6**) is a medium-tempo, minor-key rock outing spanning 18 bars. The progression is in the key of A minor and is based on a recurring i-♭VI (Am-Fmaj7) motion (bars 1–4 and 9–12), bridged with a ♭VII-♭III-♭VII (G-C-G/B) cycle in bars 5–8 and a v-♭VI (Em–Fmaj7) interplay in bars 13–15.

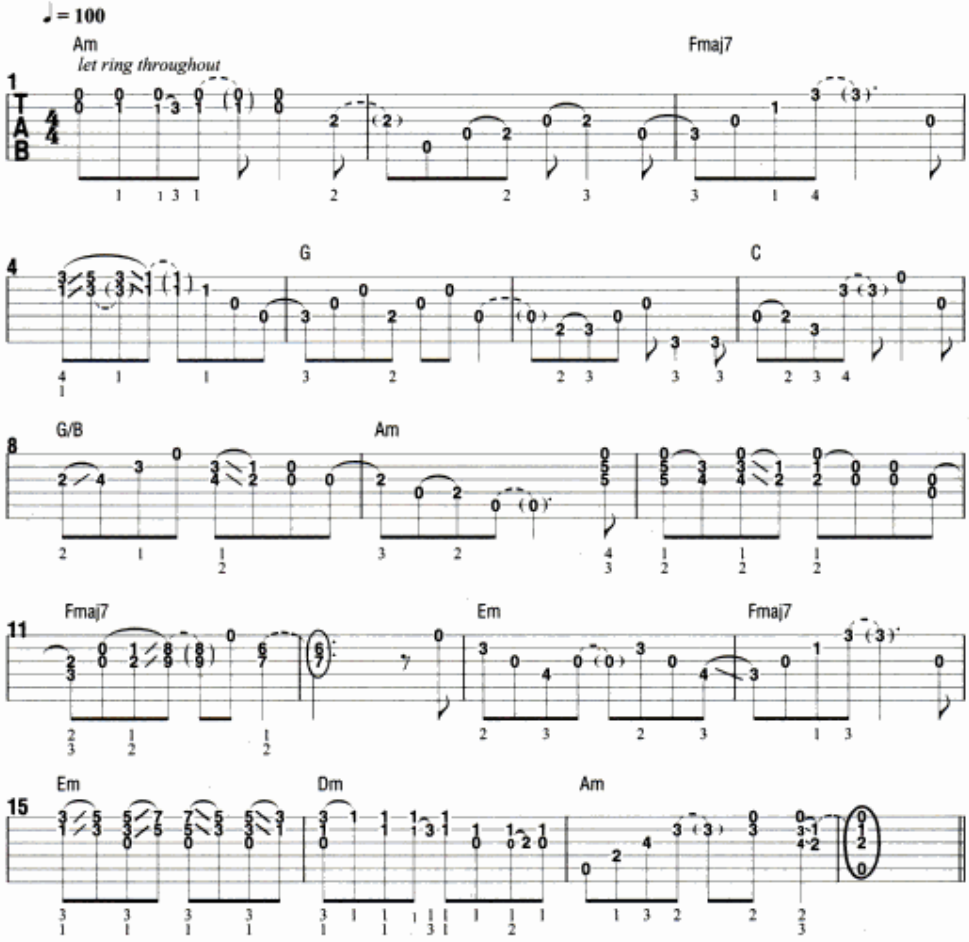
It concludes with a iv–i resolve (Dm–Am) in bars 16–18. To cop the tone for the solo, use your guitar's bridge pickup (preferably single-coil), set your overdrive channel about halfway, dial in a good amount of mids and go easy on the treble and bass.

The solo begins with a Lindsay Buckingham–esque double-stop theme, followed in bar 2 by a hammer-on run built around an A minor chord shape. This leads to a Jimi Hendrix–style Fsus2 chord voicing (F G C) at the top of bar 3 that culminates in a tricky little maneuver involving assorted double-stops on the top two strings. This opening section is indicative of the rest of the solo in that it is based on the A natural minor scale (A B C D E F G) and played for the most part in first and second positions, with a liberal dose of open-string notes.

The arrival in bar 5 of the ♭VII chord (G) signals a country-rock-style set of arpeggios (bars 5 and 6). Try to allow every note here to ring as long as possible for maximum *twang*. The notes in bar 7 are based on a broken Cadd9 chord grip, while bar 8 reverts back to A minor scale activity laced with diatonic thirds diads.

Bar 9 reprises the i–♭VI chord movement (Am-Fmaj7), whereupon an extended passage of diatonic-third intervals ensues through bar 12. Follow the suggested fingerings carefully during this section, as it's rather tricky. Try not to push down on the strings hard while performing the finger slides, as doing so will produce undue friction that will only make it harder to move your hand. Bar 13's ring-y E minor licks mark the sole departure from the A natural minor scale, with the appearance of F♯, the second/ninth of the underlying Em chord, and bar 14 gives us the Hendrix Fsus2 chord again. Sliding fifths diads decorate bar 15, and the solo closes with a pair of chord-tone nailing licks that enhance the underlying Dm and Am chords with open-string sus4 and sus2 tones. ❐

FIGURE 6



Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

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THEM CHANGES

SOLOING BEYOND THE REALM OF I-IV-V

ON DISC



IN PREVIOUS LESSONS, we've looked at blues phrasing techniques, such as pickup lines, "blue" arpeggios and the "sweet spot." While these are handy tools to use over standard blues progressions, they also work well in the world beyond I-IV-V.

FIGURE 1, for example, is an eight-bar progression similar to the one found in the jazz/blues/R&B standard "Nobody Knows You When You're Down and Out" (recorded by Bessie Smith, Louis Jordan and Derek and the Dominos, among many others). Tunes like this present a paradox to the soloist: the chord changes sound quite natural to the ear, but between the eyes, brain and hands they become complex and often confusing. Harmonic analysis can yield umpteen scale/chord options, but the key to blues-style soloing over nonblues changes (usually referred to as simply "changes") is to echo the rhythmic structure and phrasing style of the vocal melody; in other words, play a "singing" solo rather than one that's technically complex.

FIGURE 2 is a two-chorus vocal-style solo based on this approach, as outlined in the following:

• Bars 1–2 (C to E7, then A7): When changes move quickly, think simply. Start with any C major chord tone (C, E or G) and follow it with the next-closest chord tones in the E7 and A7 chords. Use bluesy embellishments to transform this minimal melody into an effective phrase. Once you land on the A7 chord in bar 2, you can play blues in A, as you have the whole measure to solo over.

• Bars 3–4 (Dm to A7, then Dm): The changes stick in and around the key of D minor for two bars, so you can stretch out within the D minor pentatonic scale (D F G A C).

• Bars 5–6 (F7 to F♯°7, C to A7): We're now within an F7 chord (F A C E♭), and, coming from the previous bar, we've landed on the fifth of that chord, C. As with bars 1 and 2, find the next-closest chord tones in the subsequent F♯°7, C and A7 chords. If you can find a common chord tone between two chords, such as the E note shared by the C and A7 chords in bar 6, so much the better.

• Bars 7–8 (D7, G7): Here, we have time to improvise around each chord individually, since they both get a full bar. You can either riff on one note, as illustrated in bar 7, or play around with chord tones, as shown in bar 8. Notice how the last two beats set up the next chorus by switching over to "blues in C."

You may need to play through these chord changes numerous times before they feel as natural as I-IV-V, but having them under your belt will increase your repertoire considerably. The same chord progressions, or variations thereof, are found in classics like Ray Charles's version of "Georgia on My Mind" and Freddy King's "Same Old Blues," among many other examples. ❐

KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

FIGURE 1

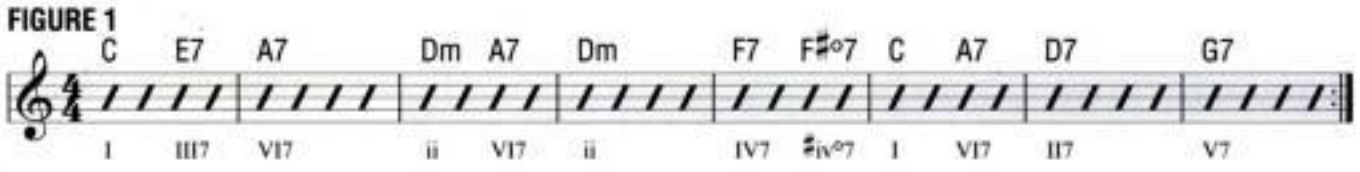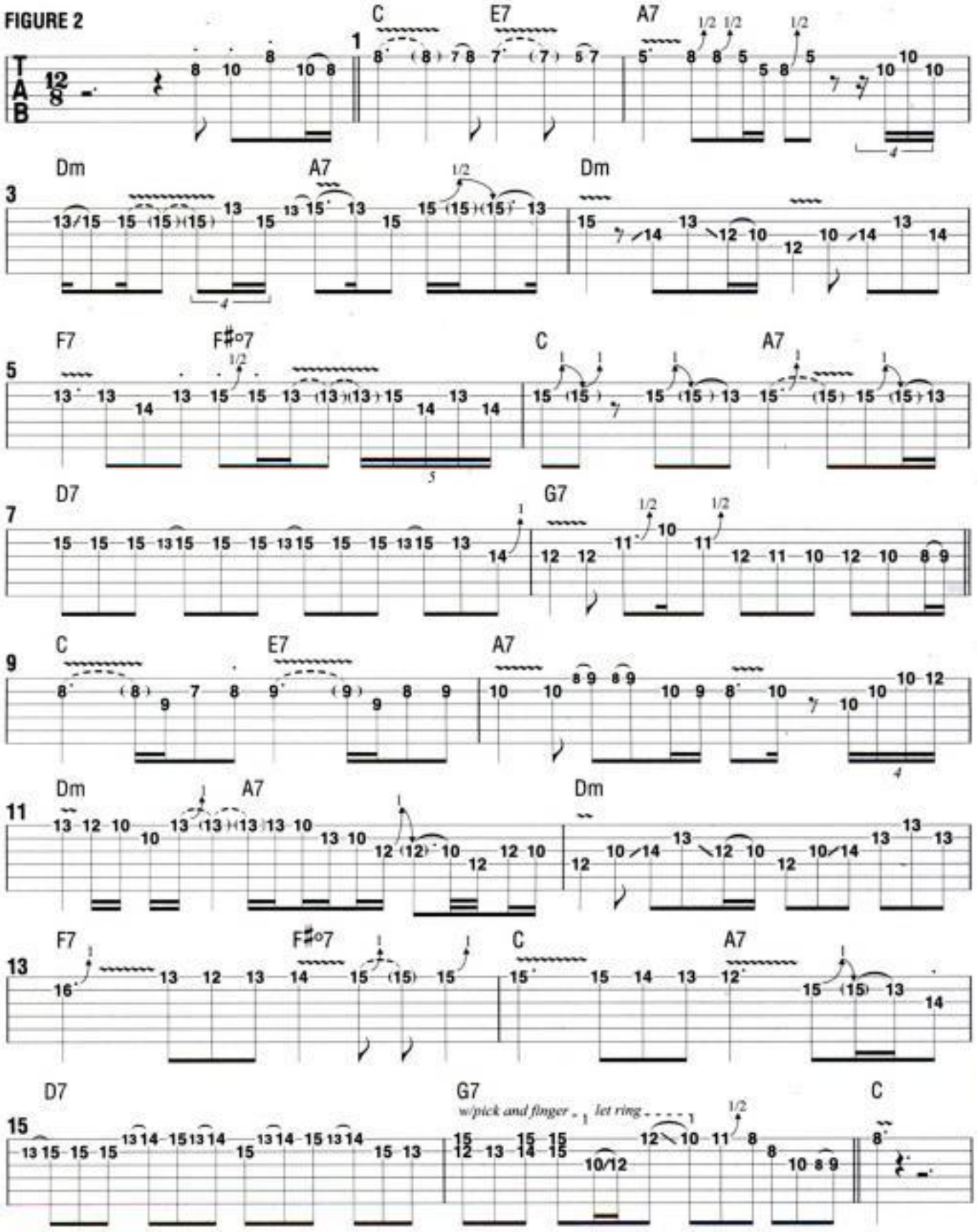


FIGURE 2



HAMON/DALLE/RETNA (COLLINS)

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METAL

Pronunciation: /med-ul
Function: noun
Date: 1973
Energetic and highly amplified devistation having a hard beat

INCARNATE

Pronunciation: \in-kär-nät\
Function: adjective
Etymology: Middle English incarnat, from Late Latin incarnatus, past participle of incarnare to incarnate, from Latin in- + carn-, caro flesh — more at carnal
Date: 14th century
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LADY'S MAN

A TENDER GUITAR ADAPTATION OF BEETHOVEN'S "FÜR ELISE."

ON DISC



FOR THIS month's column, I offer another solo guitar arrangement of a famous theme by Ludwig von Beethoven, this one a tender piano piece he composed in 1810 called "Für Elise" (German for "For Elise"). Also known as "Bagatelle #25 in A Minor," the piece was inspired by a certain woman the maestro was interested in, and it has a flowing rhythm and swooning, romantic quality that lends itself well to the guitar. My adaptation is performed as if the song were in E minor; placing a capo at the fifth fret transposes it up a perfect fourth to the original key of A minor and, as you'll see, also makes it easier to play.

My arrangement is performed using a simple, straightforward technique that I call "fingerstyle for dummies" so called because you only need two fingers; the middle finger picks every note on the high E string and the thumb picks everything else. The tempo is slow enough that picking consecutive strokes with the same finger is totally doable, and in this case it's desirable because of the consistent note attack that results.

Two guitar-playing techniques that really make this arrangement come to life and sing are *finger slides* and *vibrato*, both performed on the high E string. Each finger slide (indicated by a diagonal line) is downward and may be performed with any finger, but I advise you to avoid using the pinkie because it's the weakest and hardest digit to control. Notice that each slide from the G note at the third fret is to the open high E note, which doesn't give you much distance. To make the slide as long and pronounced as can be, try to slide the finger over the first fret before lifting it off the string. The vibrato (not indicated in the music) may be performed whenever you can manage to fit it in and should be very subtle and tender. (See the video on this month's CD-ROM for a demonstration.)

The most challenging part of playing this arrangement is forming the G and D/F♯ chord shapes in bars 10 and 11. You needn't hold onto the sixth-string bass notes in these chords and may let go of them as soon as you play them; this will allow you to shift your fret hand up to reach the higher notes much more easily. As I mentioned earlier, you'll find that using a capo makes these chord shapes considerably easier to play, as the frets are closer together as you move up the neck.

Whenever "let ring" isn't indicated, use the heel of your pick hand's palm to damp the lower strings to prevent them from ringing. Doing so will help keep things dramatically quiet during the non-arpeggiated sections and help make the melody stand out. ❐

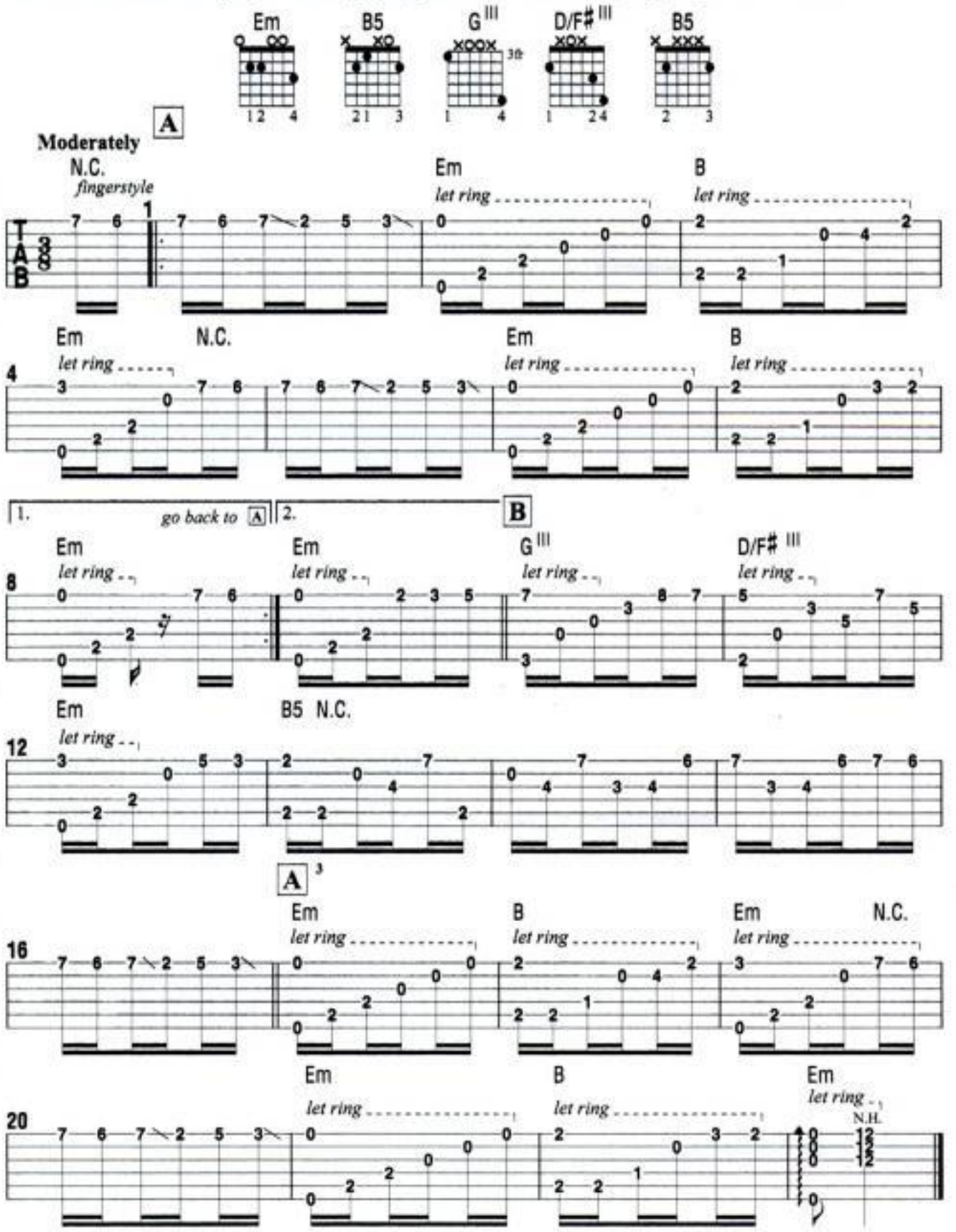
Senior music editor **JIMMY BROWN** is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. He writes and edits lessons and transcriptions by day and plays for wedding cake and tips by night.

"Für Elise"

Acous. Gtr., capo 5

All positions are relative to the capo.

All music sounds in the key of A minor, a perfect fourth (two and one half steps) higher than written.



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Home" - Daughtry



DD-3 ML-2 CE-5 CS-3 AC-3

"Pretty Noose" - Soundgarden



DS-1 PW-10

"Whisky in the Jar" - Thin Lizzy



RT-20 DS-1 AC-3

"Metal Health" - Quiet Riot



DD-3 CE-5 MD-2

"Little Dreamer" - Van Halen



RV-5 MD-2

Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"LITTLE DREAMER" VAN HALEN

As heard on **VAN HALEN** (WARNER BROS.)
Words and Music by **Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth** ✶ *Transcribed by* **Jeff Perrin**

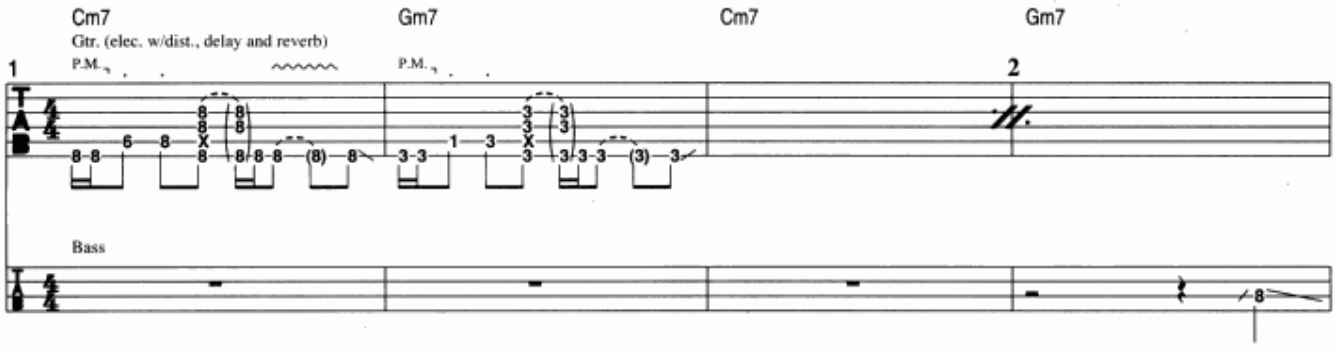
Guitar is tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning, low to high: E♭ A♭ D♭ G♭.
All pitches sound in the key of B minor, one half step lower than written.

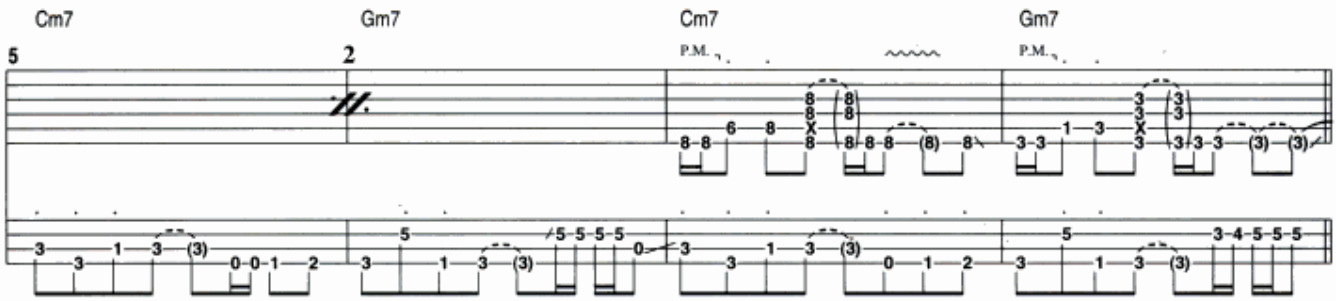


A **Intro** (0:00)

Moderately ♩ = 90

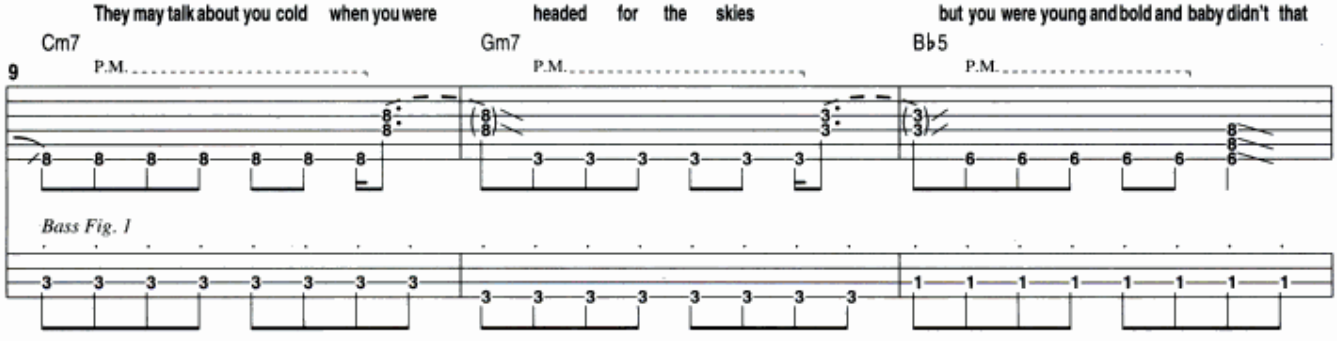
Sha





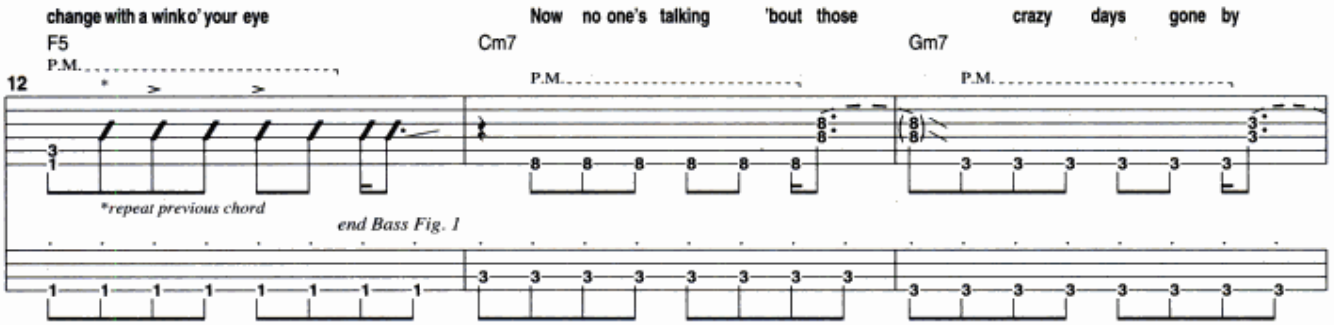
B **1st Verse** (0:22)

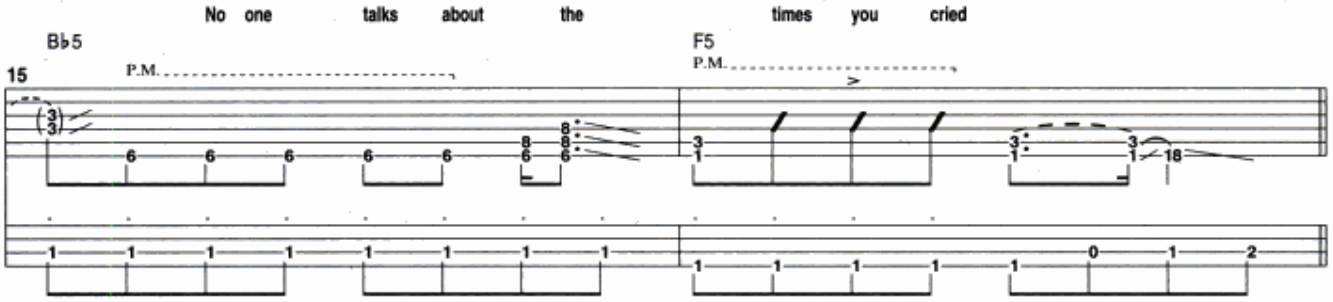
They may talk about you cold when you were headed for the skies but you were young and bold and baby didn't that



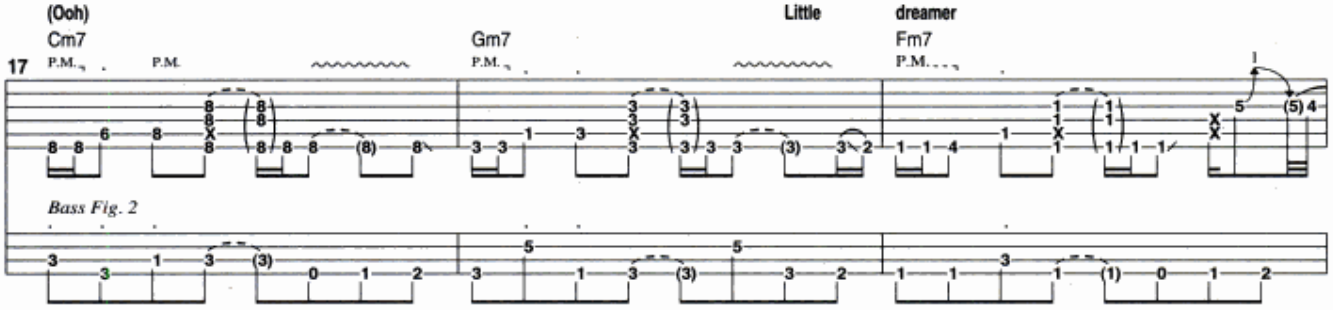
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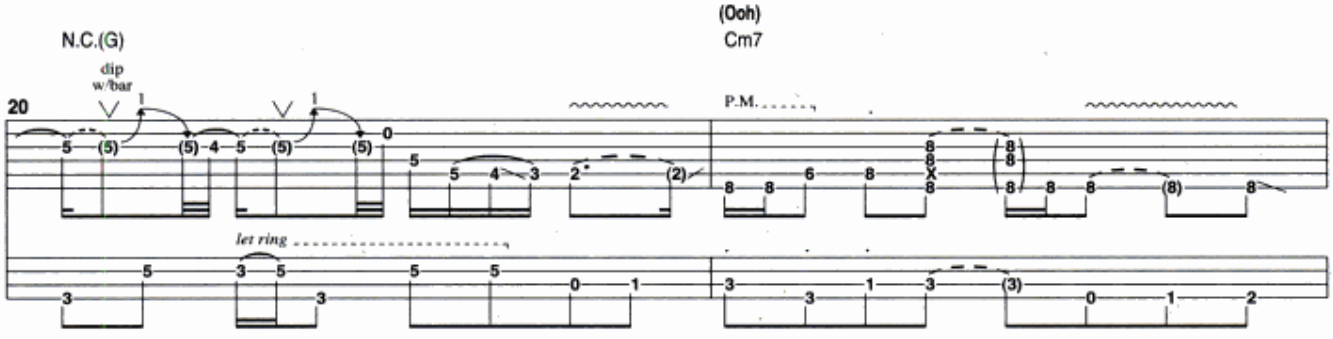
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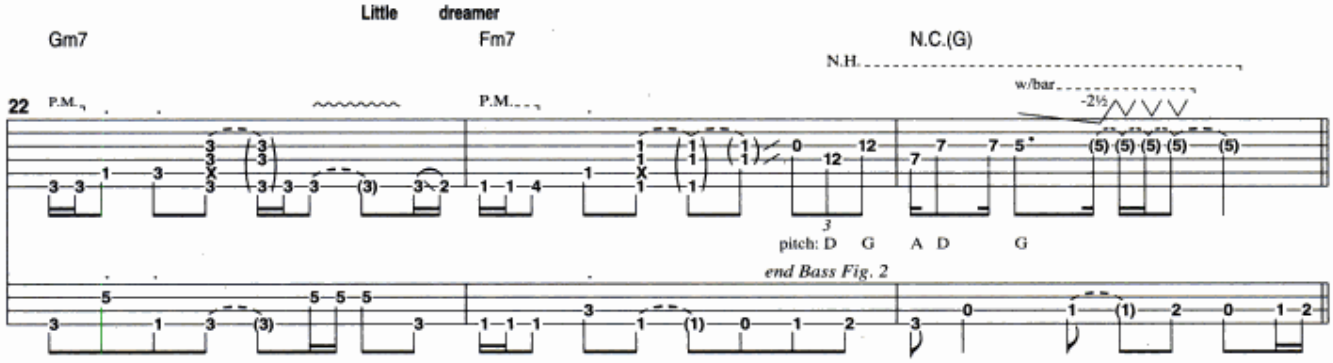




C **1st Chorus** (0:43)







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D **2nd and 3rd Verses** (1:05, 2:09)

2. And then they went and they voted you least likely to succeed
3. Yeah they talk about you cold when you were headed for the skies

Gtr. 25 Cm7 P.M. Gm7 P.M.

Bass plays Bass Fig. 1 (see bar 9)

I had to tell them baby you were armed with all you'd need
but you were young and bold and baby didn't that change with a wink o' your eye

27 B♭5 P.M. F5 P.M.

Seems no one's talking 'bout those crazy days gone past
Seems no one's talking 'bout the crazy days gone past

Gtr. 29 A♭5 P.M. E♭5 P.M.

Bass

(2nd time) skip ahead to **G** *3rd Chorus*

Weren't they amazed when you were really last
Weren't they amazed when you were really last

31 B♭5 P.M. G5 *let ring*

Substitute Bass Fill 3 second time (see next page)

E **2nd Chorus** (1:26)

(Ooh) You are the little dreamer

Gtr. 33 Cm7 P.M. Gm7 P.M. Fm7 P.M.

Bass plays Bass Fig. 2 simile (see bar 17)

N.C.(Gm7) (Ooh) You were

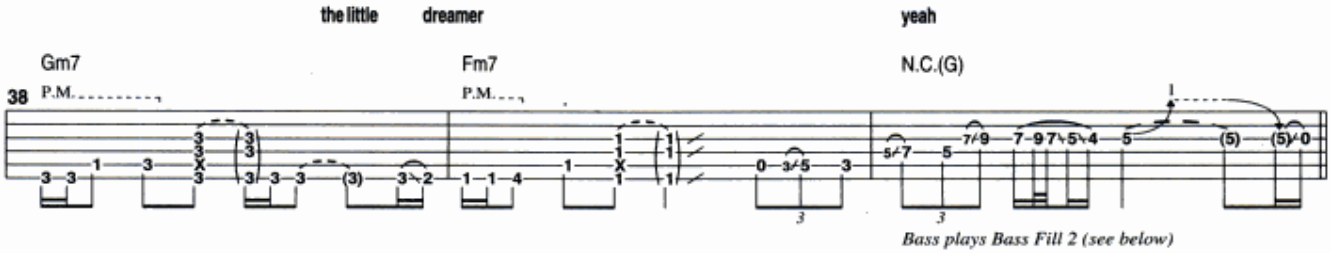
36 *let ring* Cm7 P.M.

Bass substitutes Bass Fill 1 (see below)

Bass Fill 1 (1:34)
(Gm7)

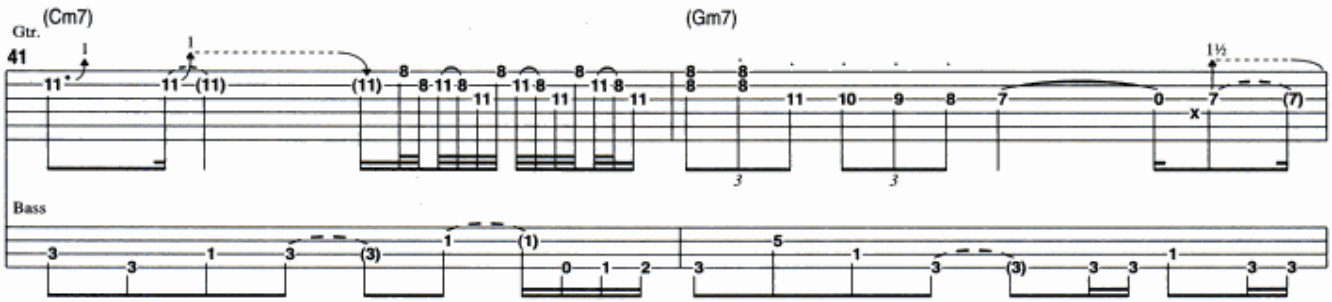
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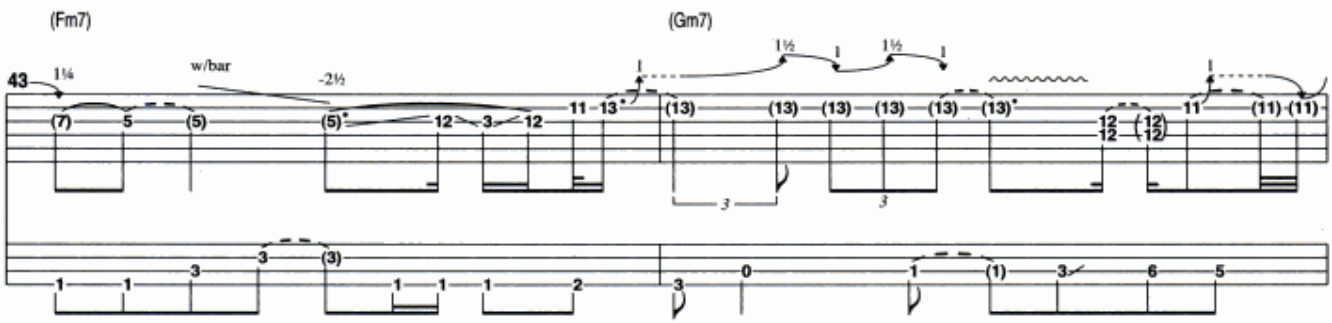
"LITTLE DREAMER"

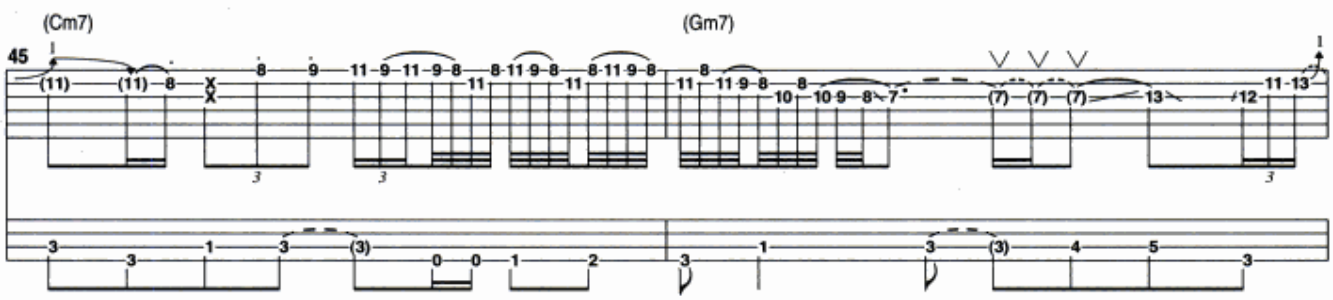


Bass plays Bass Fill 2 (see below)

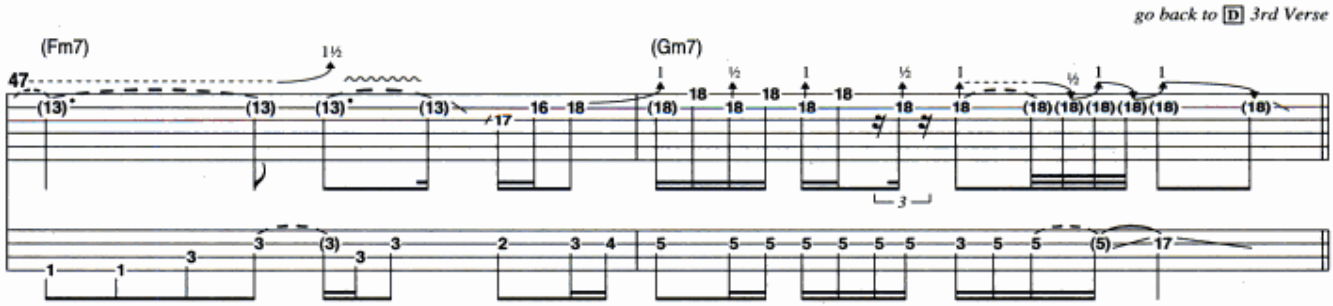
F Guitar Solo (1:48)



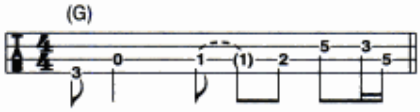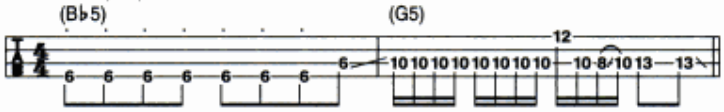




go back to D *3rd Verse*



Bass Fill 2 (1:45)

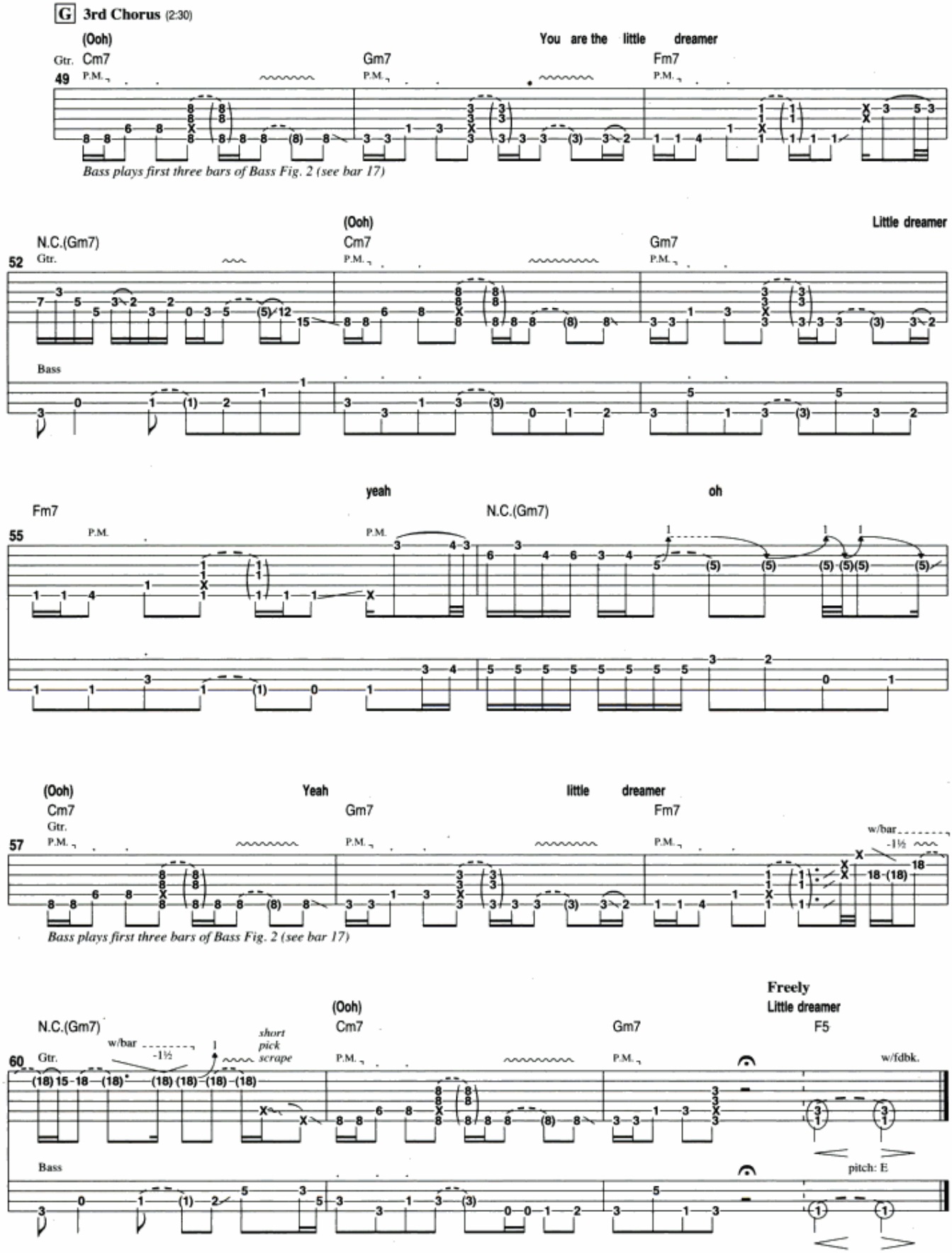


Bass Fill 3 (2:25)



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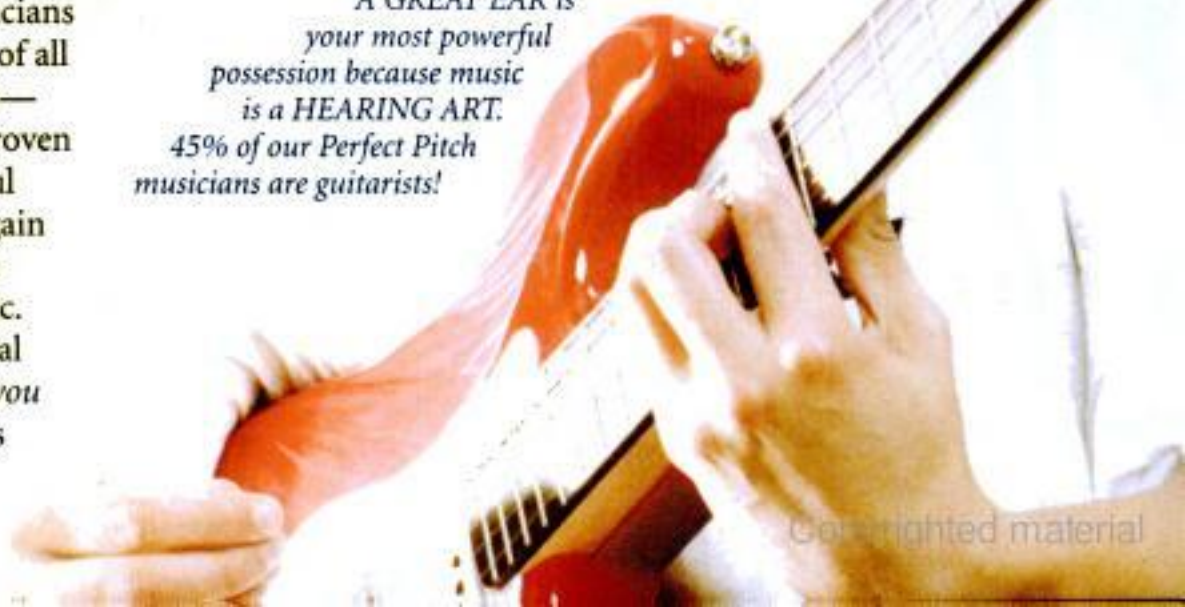
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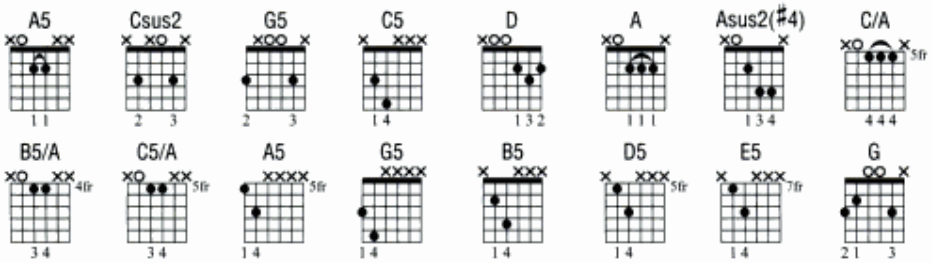
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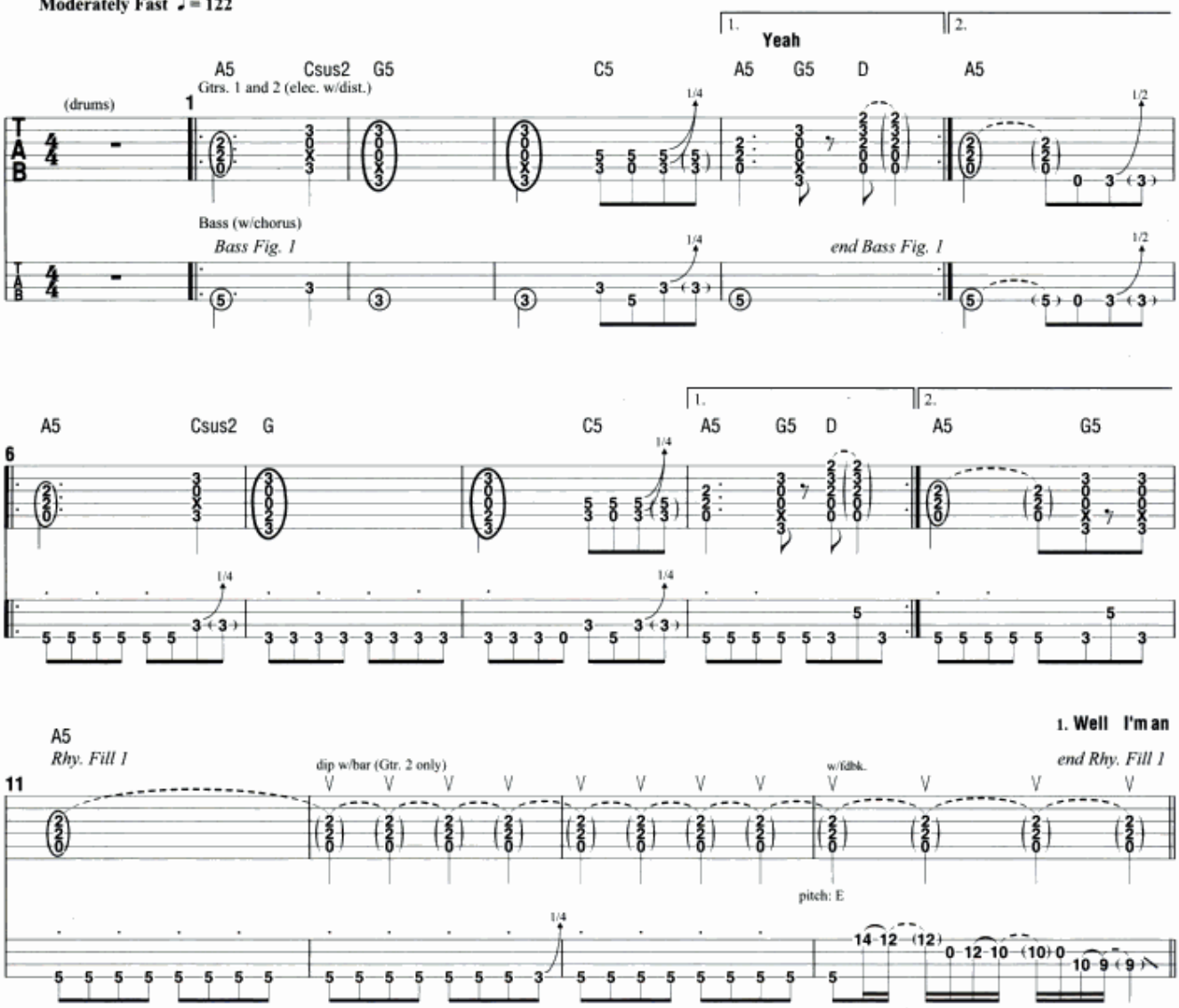
"BANG YOUR HEAD (METAL HEALTH)" QUIET RIOT

As heard on **METAL HEALTH** (PASHA)
Words and Music by **Carlos Eric Cavazo, Kevin Mark Dubrow, Frankie Banali and Tony Cavazo** ✶ *Transcribed by* **Jeff Perrin**

NOTE: Pitch on recording sounds slightly flat. To play along, tune all strings accordingly.



A **Intro** (0:00)
Moderately Fast ♩ = 122



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B **Verses** (0:42, 1:40)

axe grinder — piledriver — Mother says that I never never mind her
(2.) frustrated — outdated — I really wanna be overrated

A — Asus2(♯4) — C/A — Asus2(♯4)

Gtr. 3 plays Fill 2 second time (see below)

Gtrs. 1 and 2 (w/clean tone and chorus)

15

Bass

(repeat previous bar)

Got no brains — I'm insane — The teacher says that I'm one big pain
I'm a finder — and I'm a keeper — I'm not a loser and I ain't no weeper

A — Asus2(♯4) — C/A — Asus2(♯4)

Gtr. 2 plays Fill 1 (see below)

19

Gtr. 1 (w/dist.)

C **Pre-chorus** (0:58, 1:56)

(1.) I'm like a laser — six-string razor — I got a mouth like an alligator
(2.) I got the boys — to make the noise — Won't ever let up — Hope it annoys you

A5 — B5/A — C5/A — B5/A — G5

Gtrs. 1 and 2 (w/dist.)

23

P.M.

Bass

I want it louder — more power — I'm gonna rock ya 'til it strikes the hour — Bang your
Join the pack — fill the crack — Well now you're here — there's no way back

A5 — B5/A — C5/A — D — G5 — D

27

**repeat previous chord*

let ring

Fill 1 (0:56, 1:54)

Gtr. 2 (w/dist.)

pick scrape

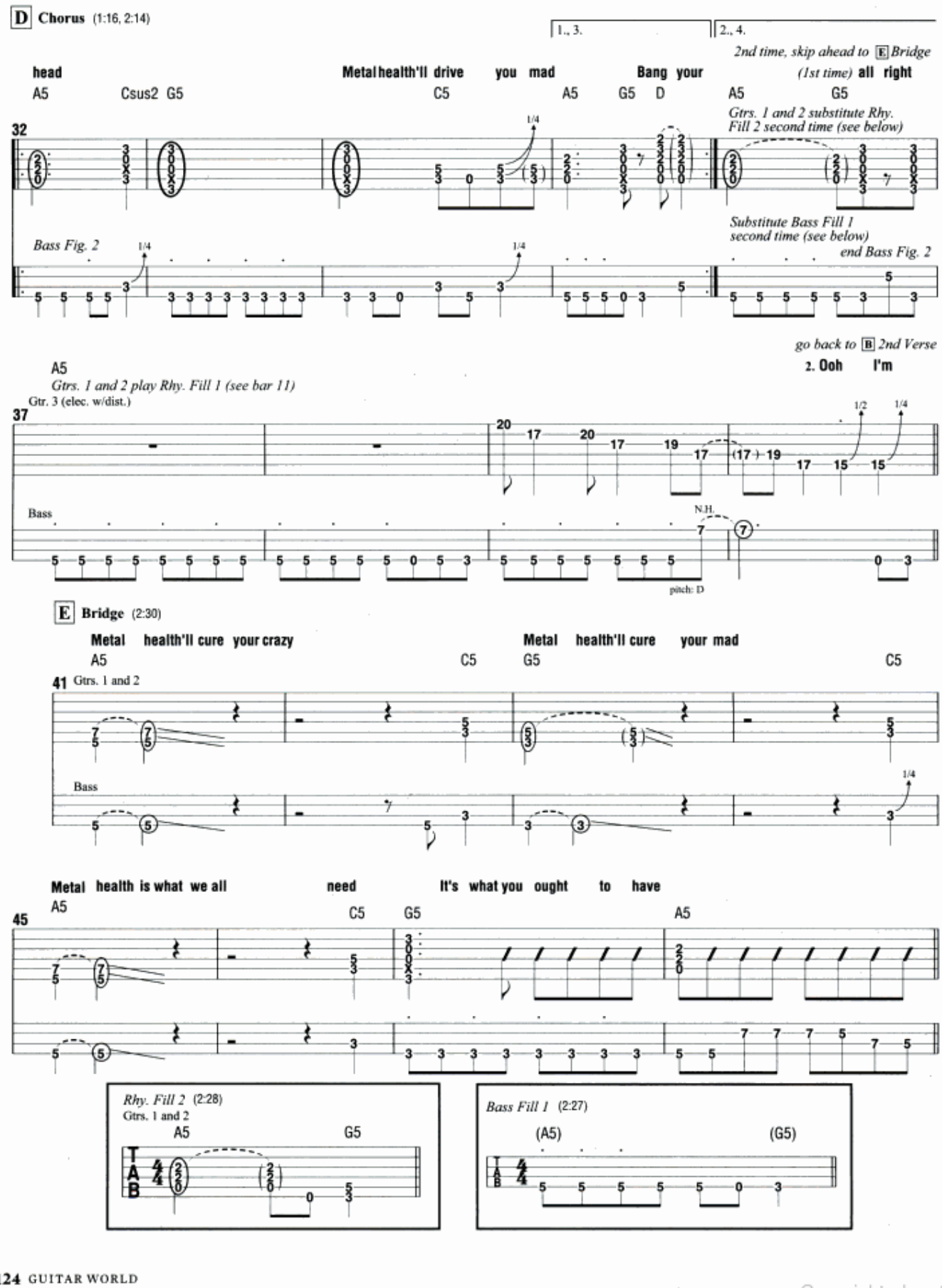
Fill 2 (1:40)

Gtr. 3

A — Asus2(♯4)
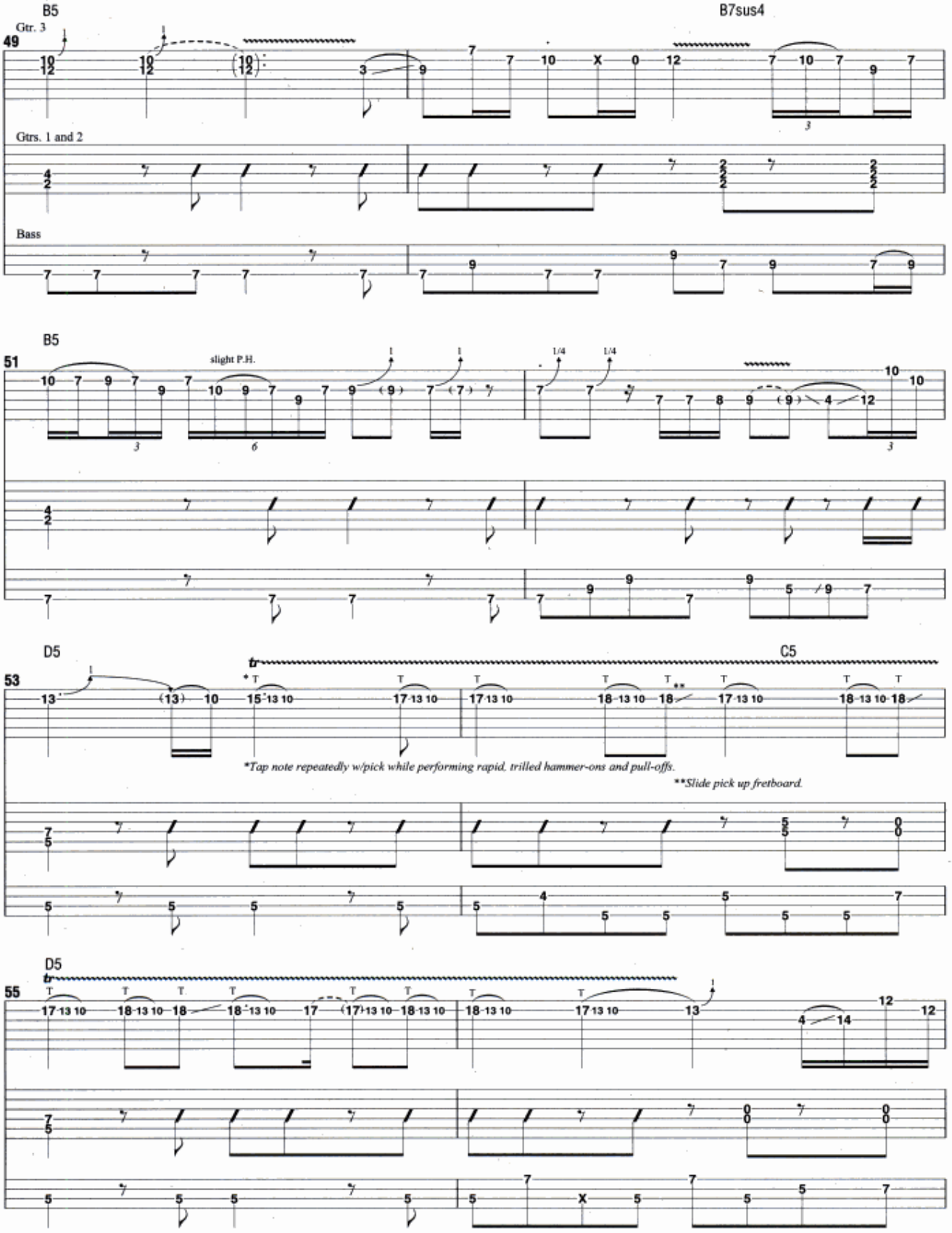
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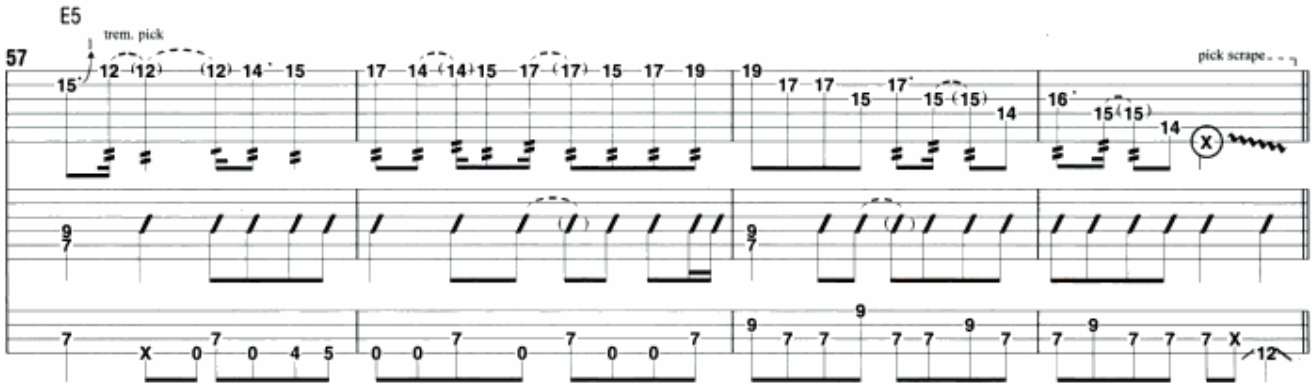


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F **Guitar Solo** (2:45)
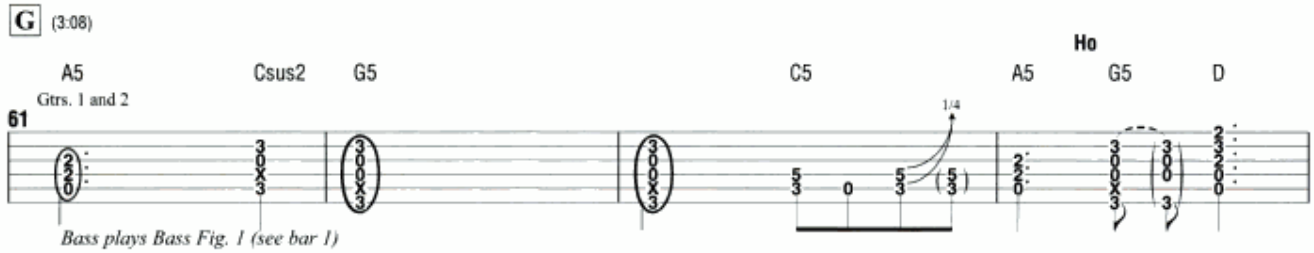


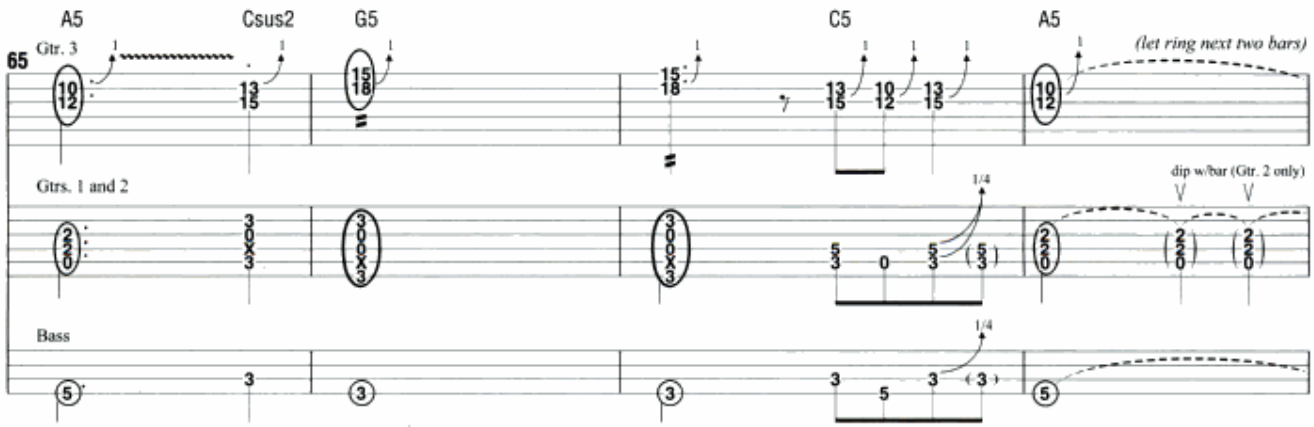
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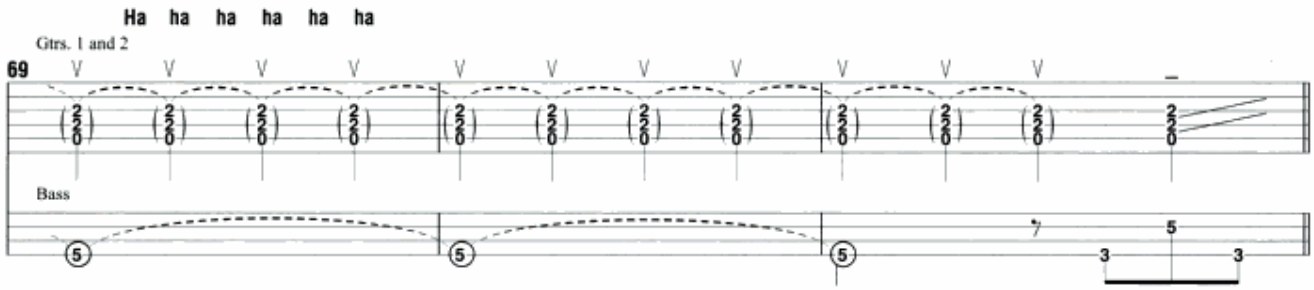
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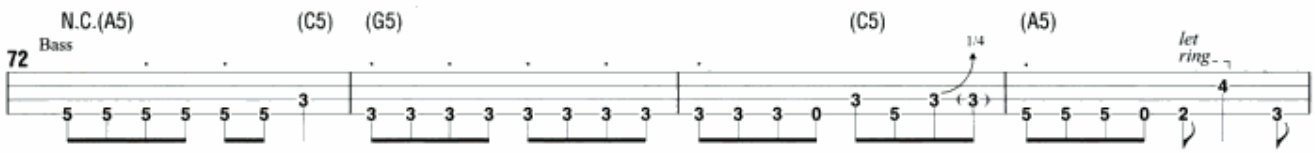
G (3:08)





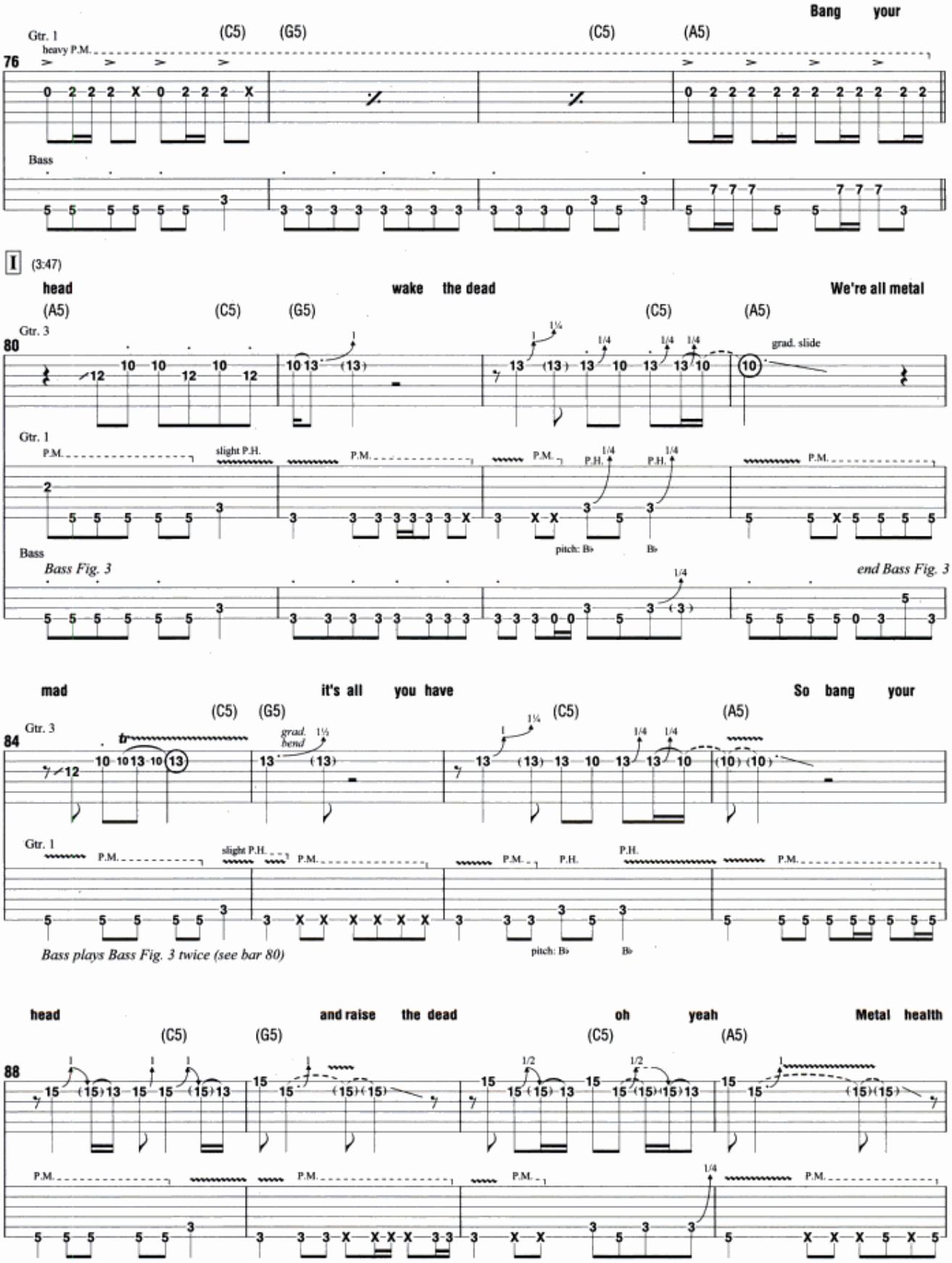


H **Interlude/Breakdown** (3:31)



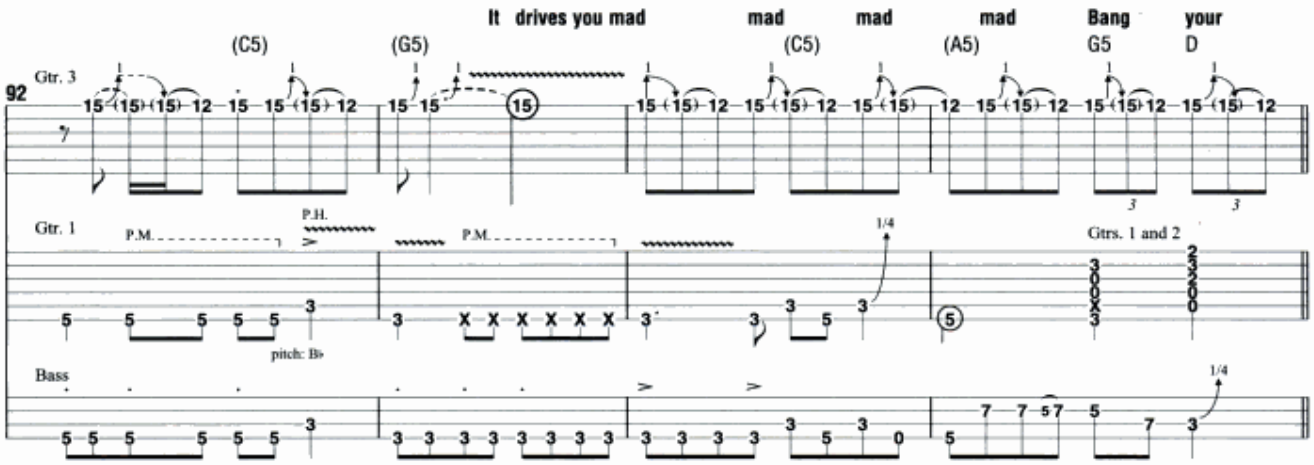
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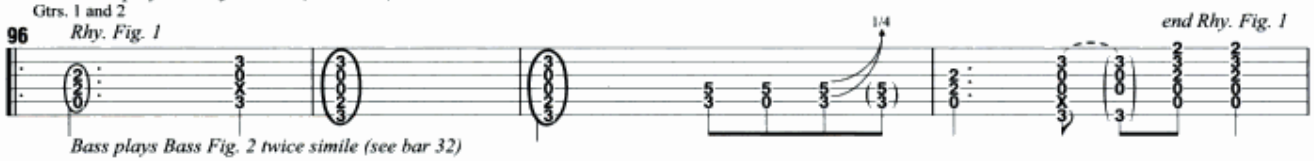


J **3rd Chorus** (4:18)

(1.) head Metal health'll drive you mad Bang your

(2.) straightjackets on tonight Oh The bad boys are gonna set head) (Metal health'll drive you mad) (Bang your

A5 Csus2 G C5 A5 G5 D

Gtr. 3 plays Fill 3 first time (see below)

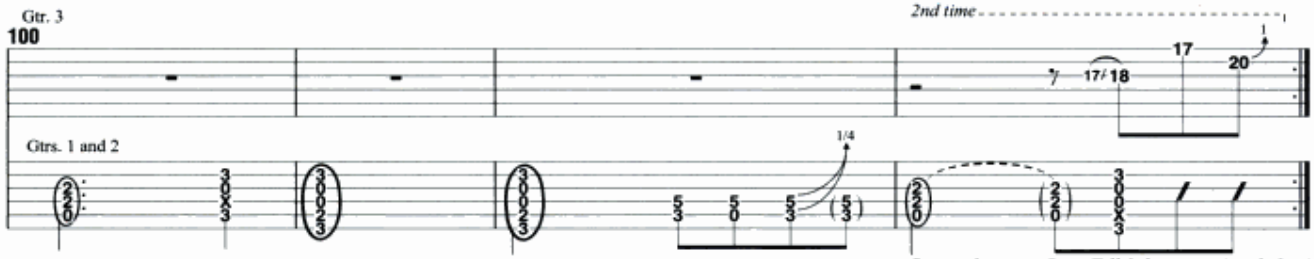


Bass plays Bass Fig. 2 twice simile (see bar 32)

(1.) head Metal health'll drive you mad Oh get your (Bang your

(2.) you right on rock on rock ya rock ya head) (Metal health'll drive you mad) Bang your

A5 Csus2 G C5 A5 G5



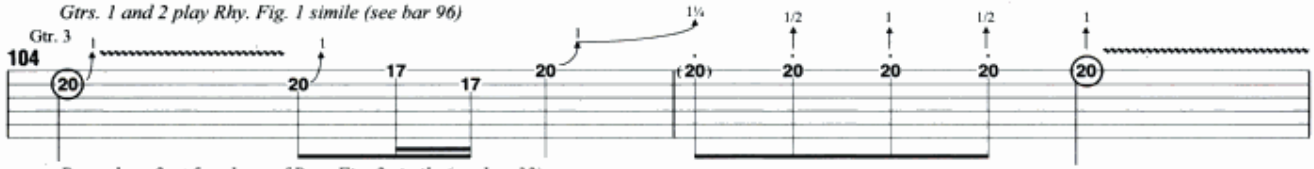
Bass substitutes Bass Fill 2 first time (see below)

K **Outro** (4:49)

head

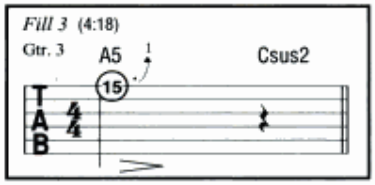
A5 C5 G

Gtrs. 1 and 2 play Rhy. Fig. 1 simile (see bar 96)
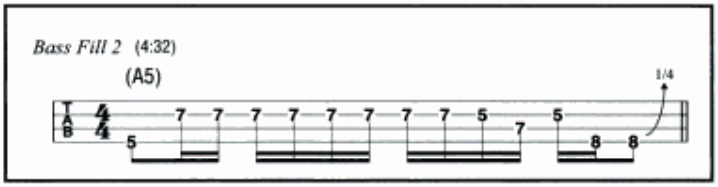


Bass plays first four bars of Bass Fig. 2 simile (see bar 32)

Fill 3 (4:18)

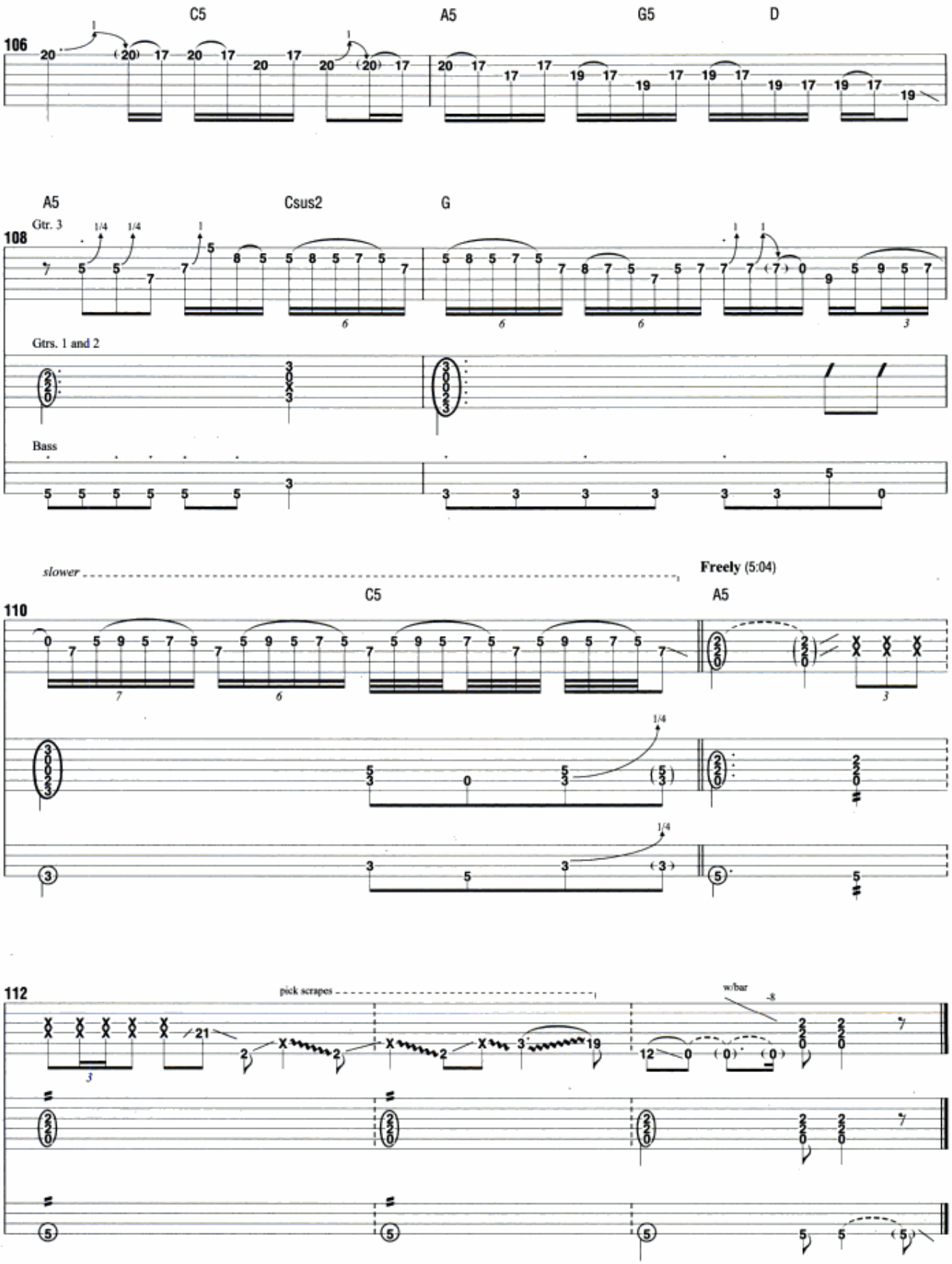


Bass Fill 2 (4:32)



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"BANG YOUR HEAD (METAL HEALTH)"



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"PRETTY NOOSE" SOUNDGARDEN

As heard on **DOWN ON THE UPSIDE** (A&M)
Words and Music by **Chris Cornell** ✶ *Transcribed by* **Steve Gorenberg**

All guitars are tuned, low to high, to C G C G G E.
Bass is tuned, low to high, to C G C G.

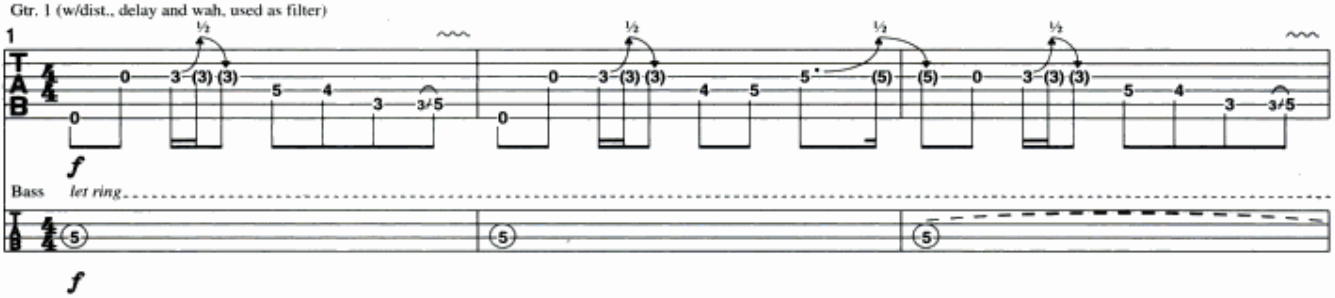


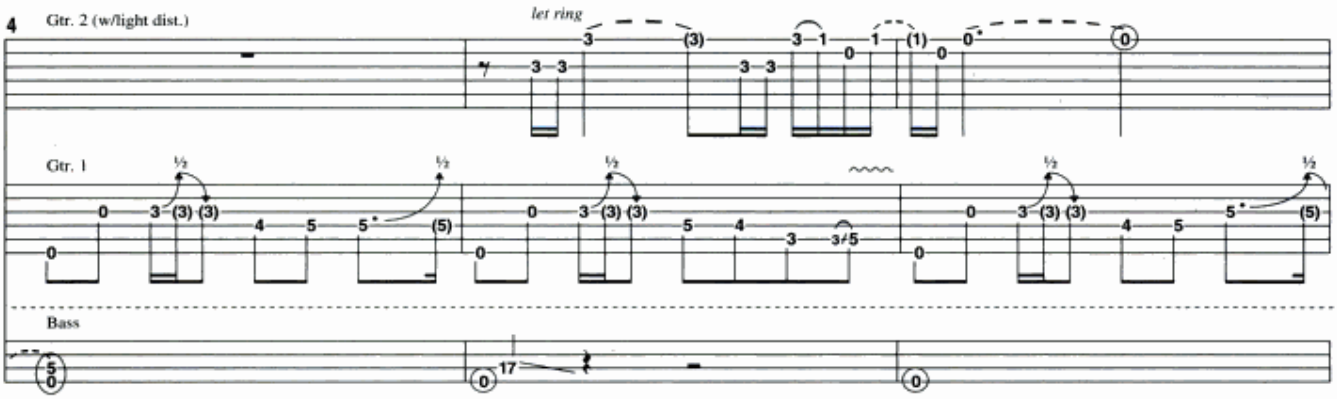
A Intro (0:00)

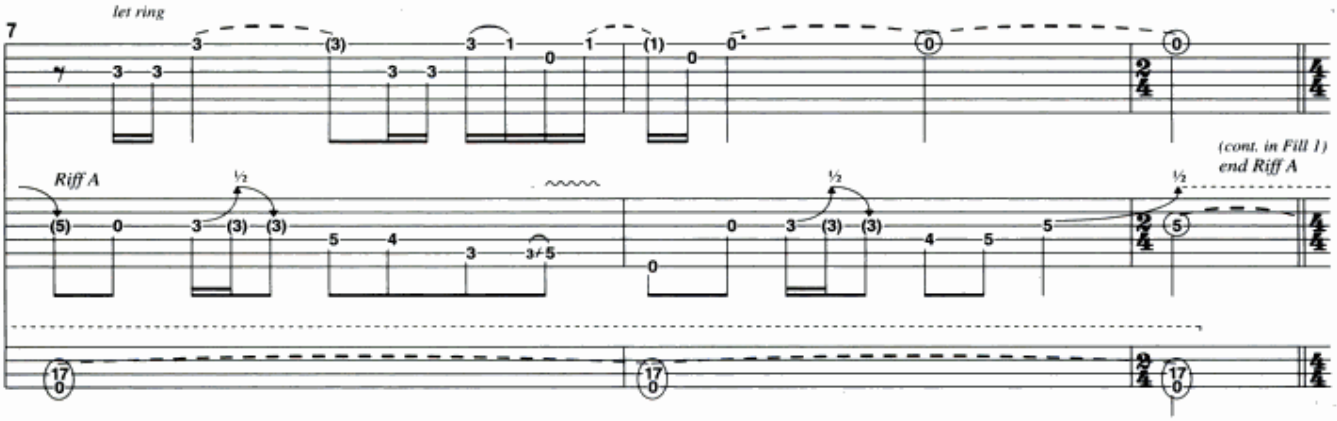
Moderately Slow ♩ = 74

N.C.(C)

Gtr. 1 (w/dist., delay and wah, used as filter)







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"PRETTY NOOSE"

B **1st Verse** (0:27)

I caught the moon today Pick it up and throw it away all right

G Ab Bb Eb E F

Gtr. 1 plays Fill 1
Rhy. Fig. 1
Gtrs. 2 and 3 (w/dist.)

C Db Eb E

10

* **

**repeat previous chord

Bass

**All chords strummed with downstrokes throughout.*

I got the perfect steal a cleaner love with a dirty feel all right

F N.C. F N.C. G Ab Bb Eb E F

13

½

end Rhy. Fig. 1

C Db Eb E F N.C. F N.C. G Ab Bb

Fall out and take the bait

16

½

Eat the fruit and kiss the snake goodnight

Eb E F C Db Eb E F F# G Bb A

Rhy. Fill 1

19

5:4

5:4

Fill 1 (0:27, 1:42)

Gtr. 1

1

Fill 2

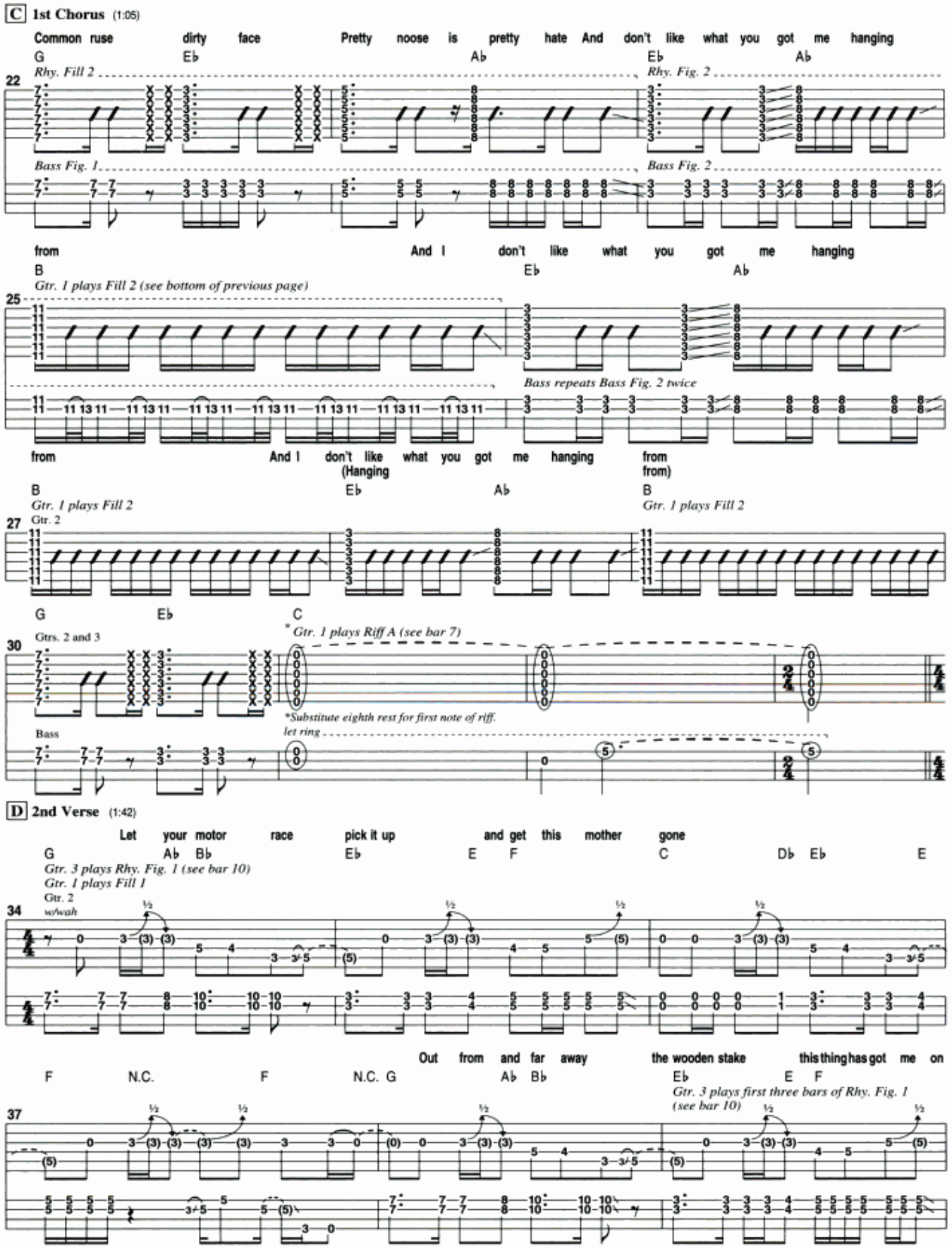
Gtr. 1 B

grad. bend
trem. pick
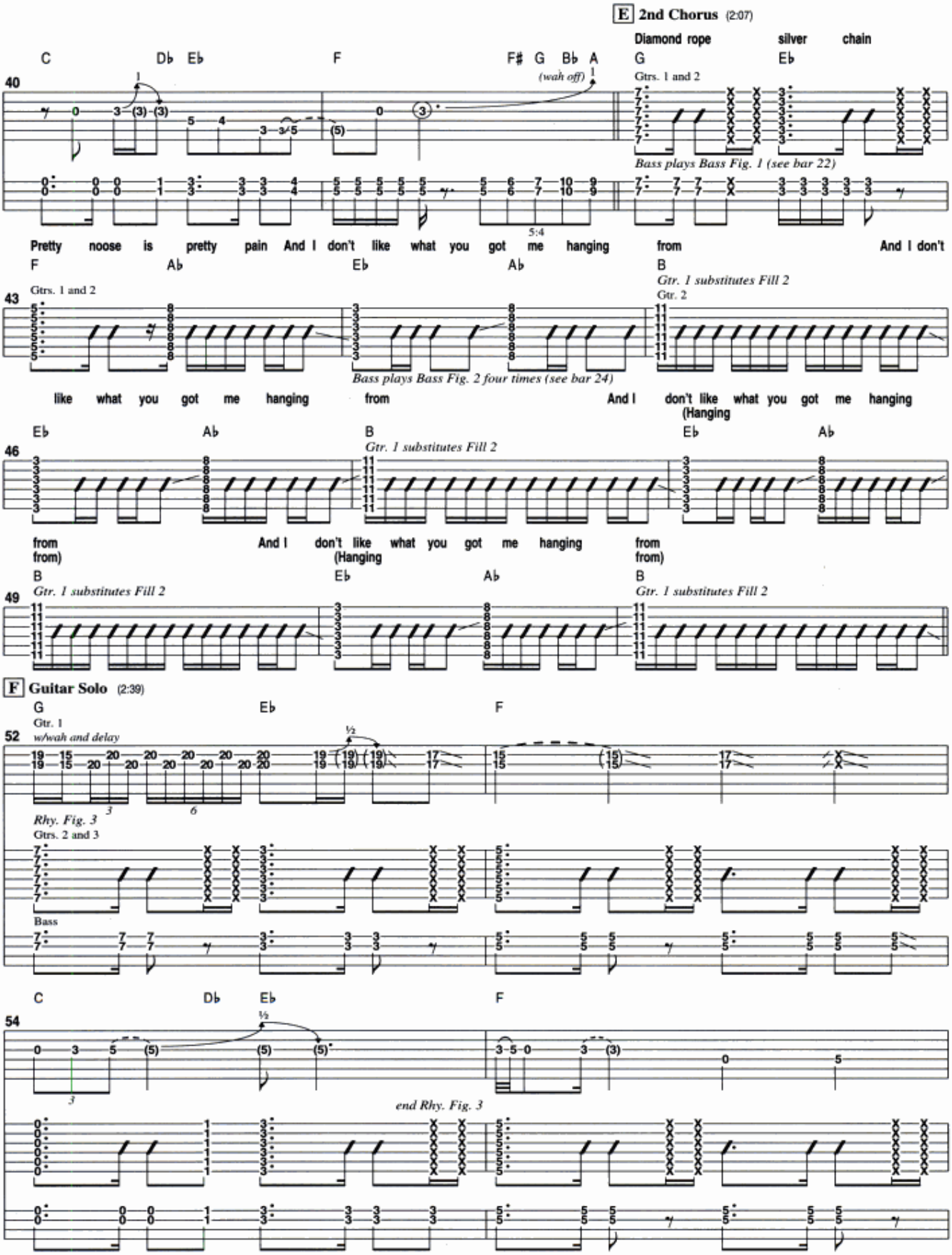
½

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G E♭ F

Gtrs. 2 and 3 play Rhy. Fig. 3 (see bar 52)

56 Gtr. 1

Bass

C D♭ E♭ F F♯ G B♭ A

Gtrs. 2 and 3 play Rhy. Fill 1 (see bar 21)

(cont. in Fill 3)

58

5:4

5:4

G Bridge (3:04)

Common ruse dirty face Pretty noose is pretty hate And I don't care what you got

G E♭ F A♭ F♯ G B♭ A F F♯

Gtr. 1 plays Fill 3

Gtrs. 2 and 3

60

Bass

I don't care what you need I don't want anything And I

G B♭ A F F♯ G B♭ A F F♯ G B♭ A G

63

H 3rd Chorus (3:22)

don't like what you got me hanging from And I don't like what you got me hanging

E♭ A♭ B E♭ A♭

Gtr. 1 plays Fill 2

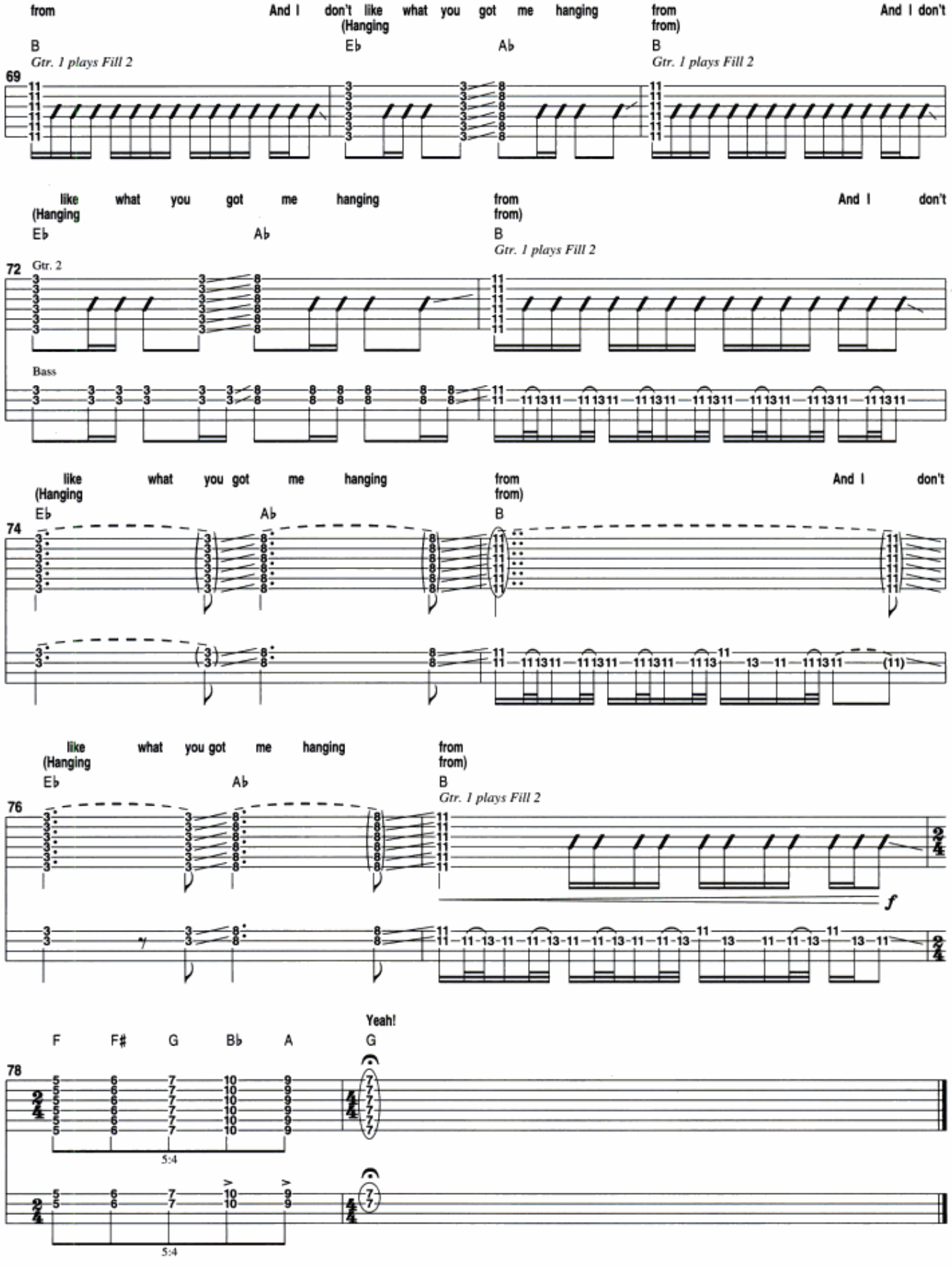
66

Bass plays Bass Fig. 2 three times (see bar 24)

Fill 3 (3:04)

Gtr. 1

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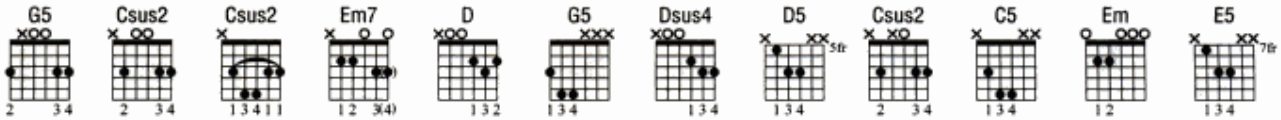
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"HOME" DAUGHTRY

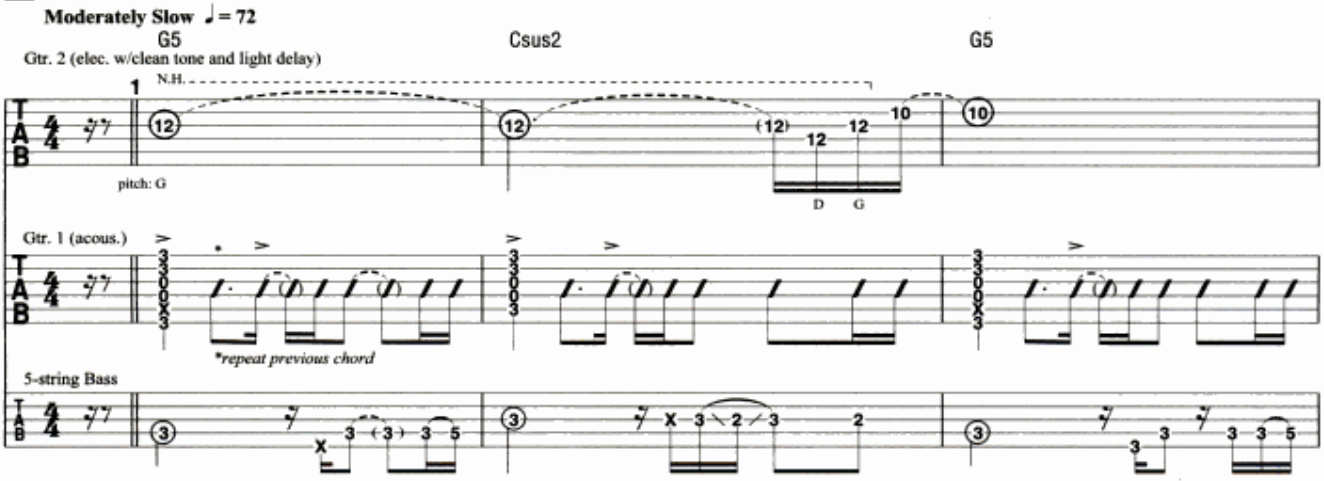
As heard on **DAUGHTRY** (19 RECORDINGS/RCA)
Words and Music by **Chris Daughtry** ✶ *Transcribed by* **Jeff Perrin**

All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
5-string Bass tuning, low to high: B♭ E♭ A♭ D♭ G♭.
All pitches sound in the key of G♭, one half step lower than written.
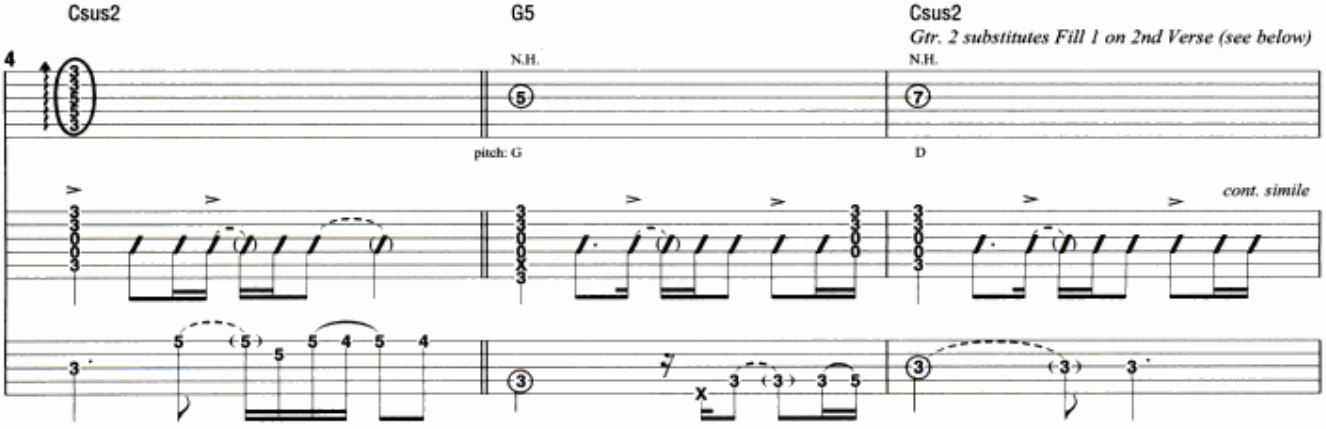


A **Intro** (0:00)

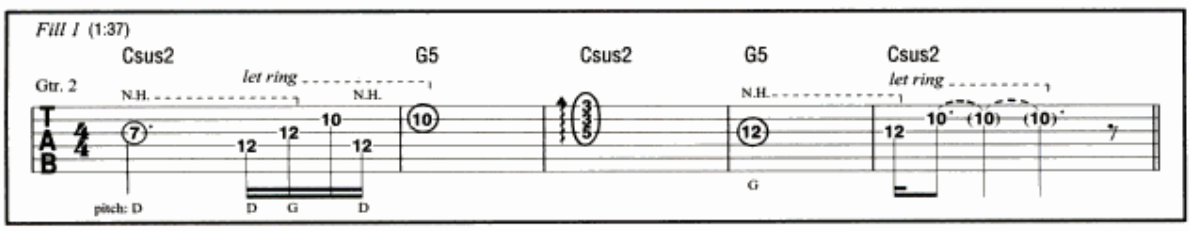
Moderately Slow ♩ = 72



B **Verses** (0:14, 1:34)

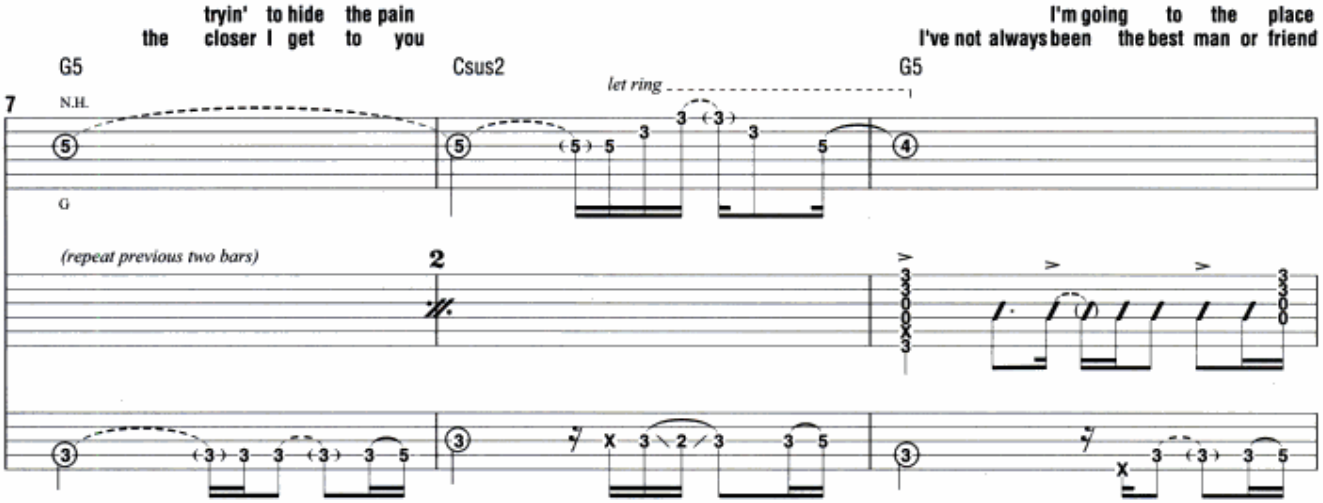
1. I'm staring out into the night
2. The miles are getting longer it seems



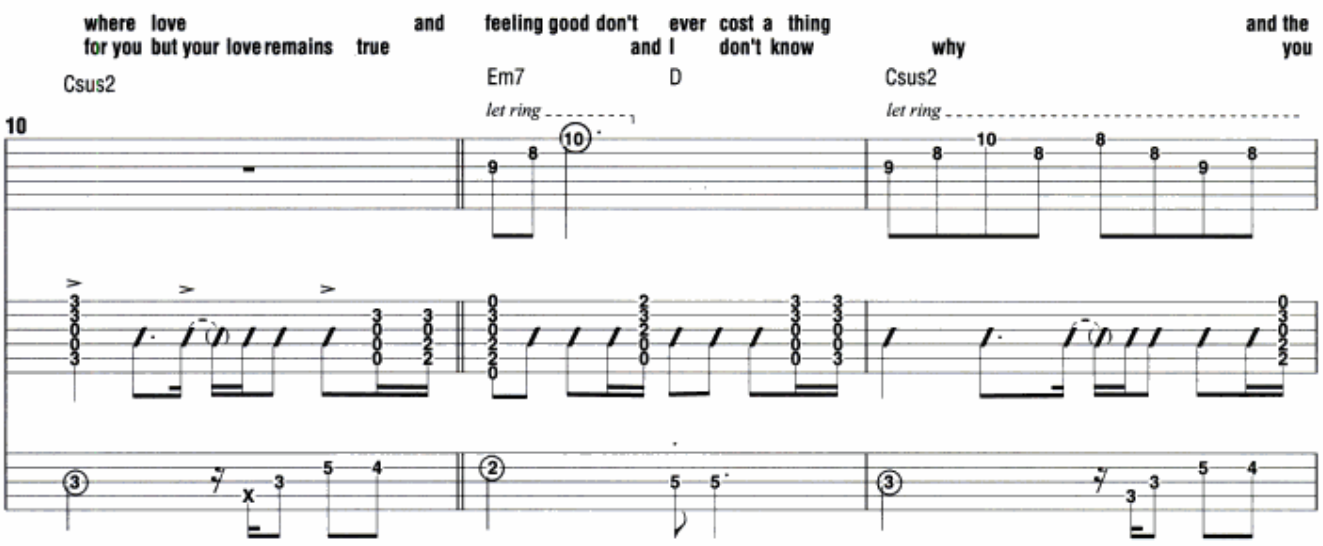


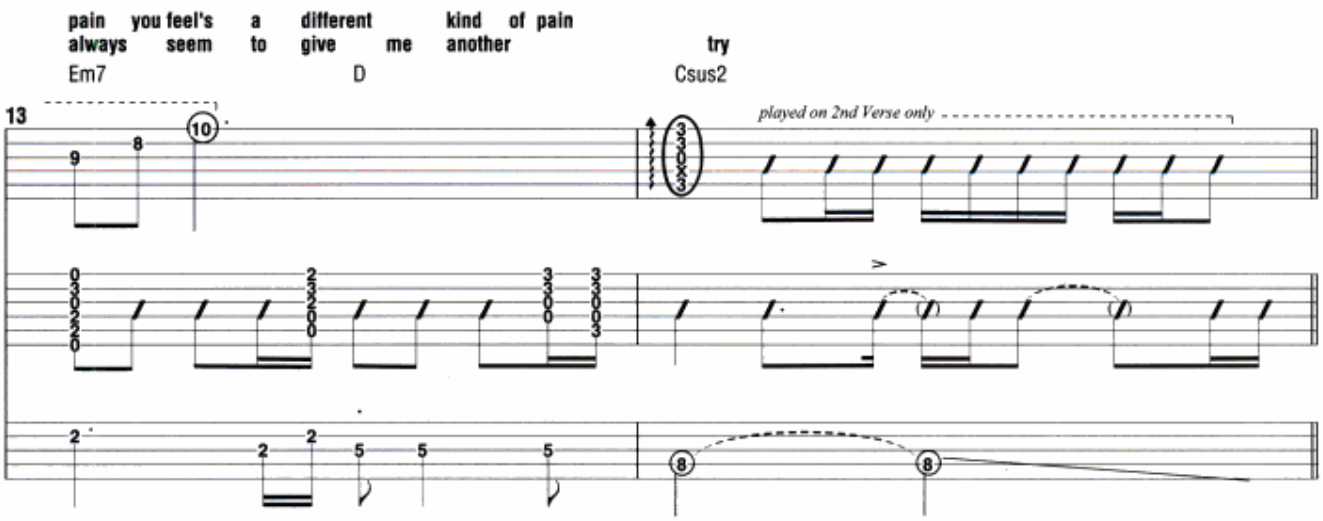
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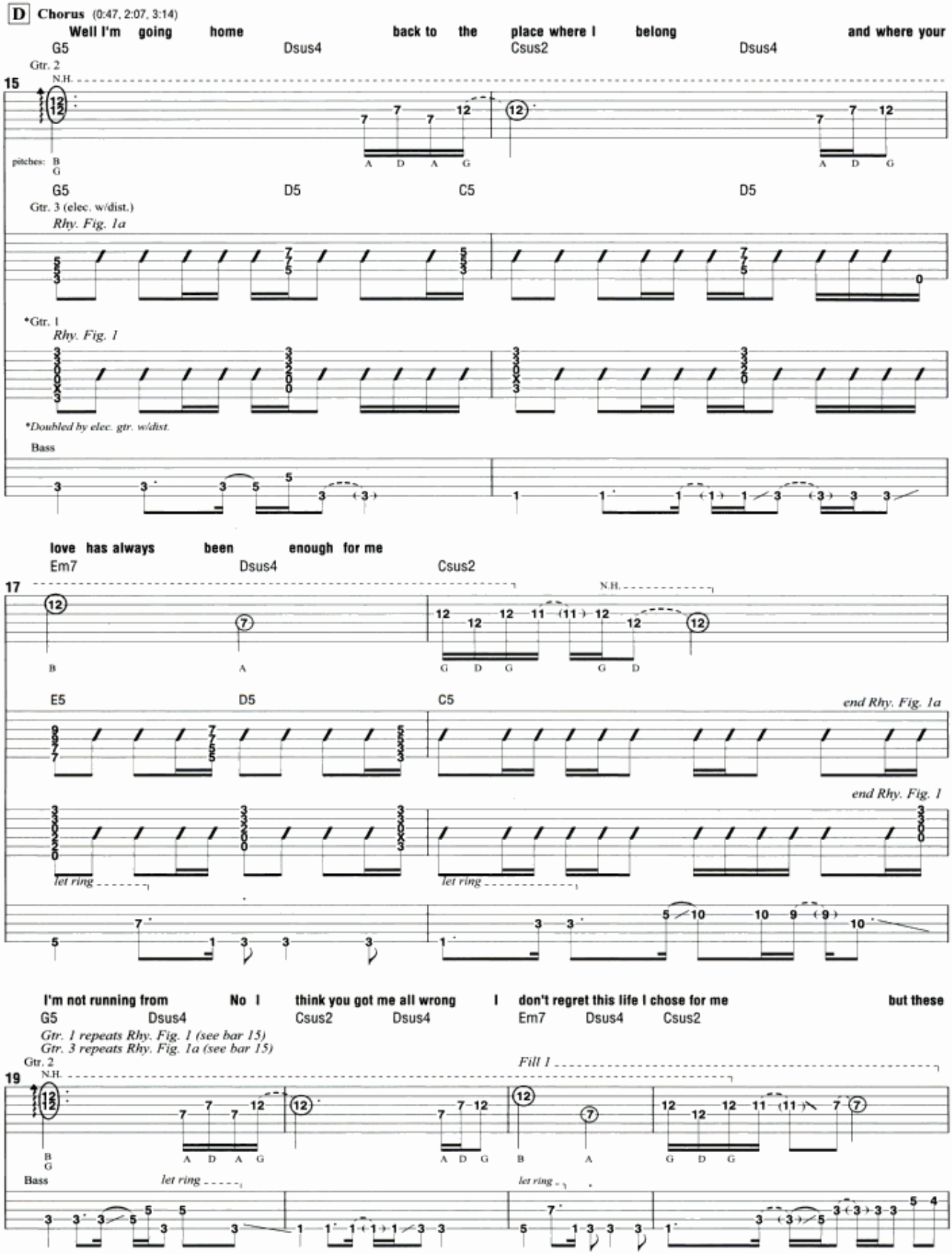
C **Pre-chorus** (0:34, 1:54)





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2nd time, skip ahead to F
3rd time, skip ahead to H

places and these faces are getting old so I'm goin' home

E5 D5 C5

Gtr. 2 plays Fill 1 third time (see bar 21)
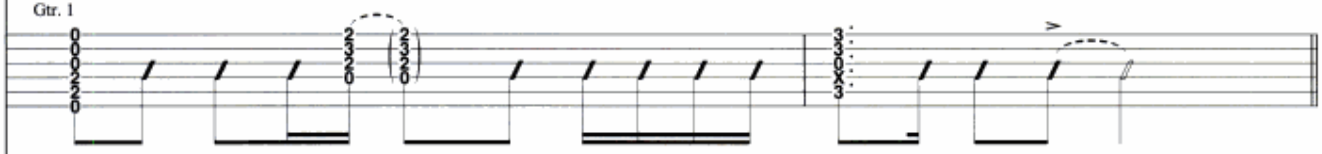
Gtr. 3

23
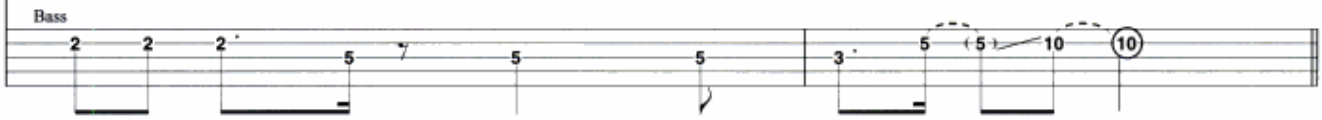


Em D Csus2

Gtr. 1



Bass
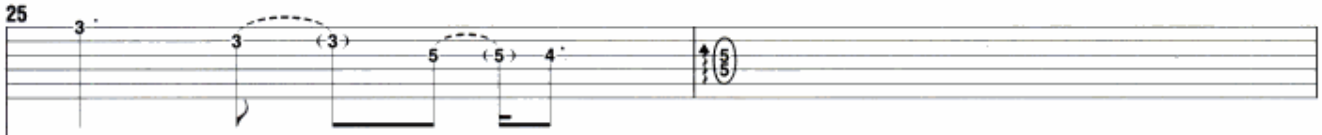


E (1:21)

Well I'm goin' home
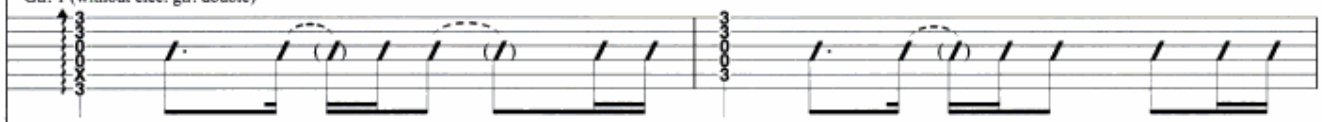
G5 Csus2

Gtr. 2
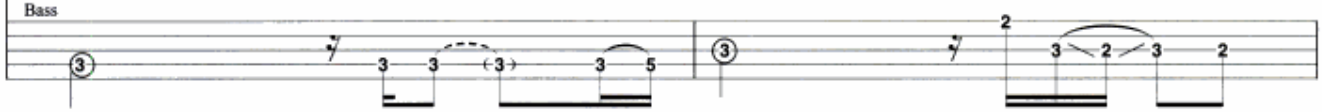
25



Gtr. 1 (without elec. gtr. double)
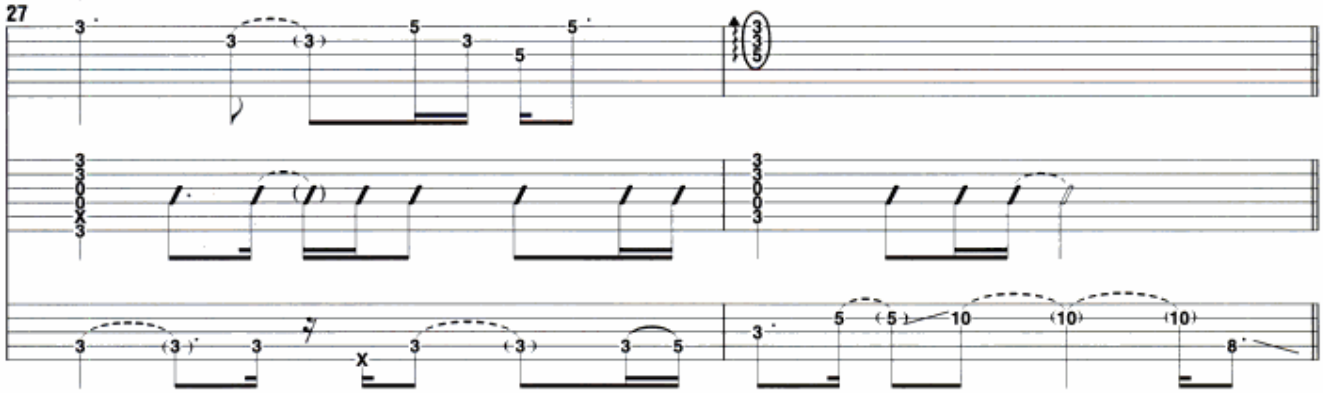


Bass



go back to B 2nd Verse
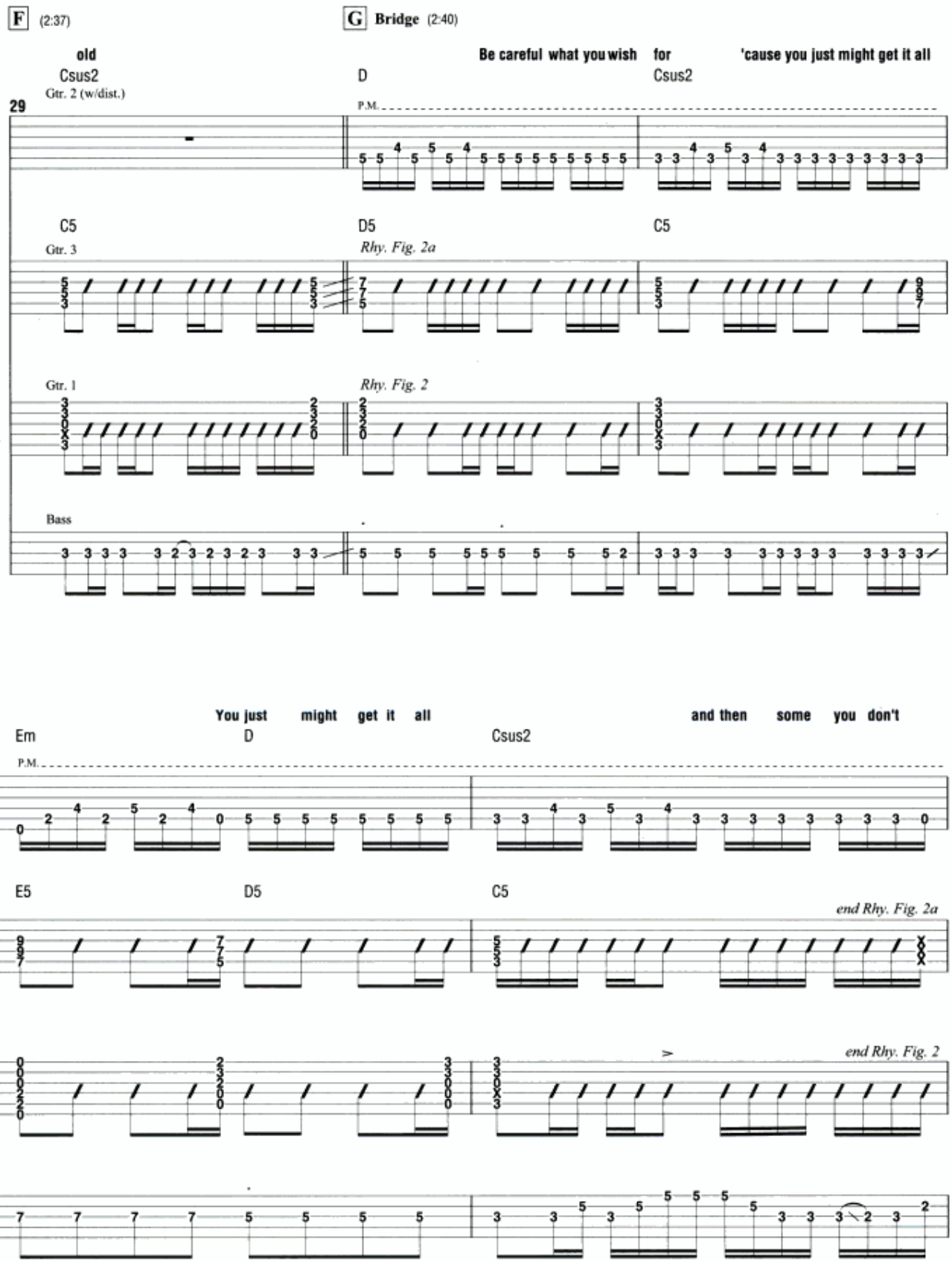
G5 Csus2

27



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want Be careful what you wish for 'cause you just might get it all

D Csus2

Gtr. 1 repeats Rhy. Fig. 2 (see bar 30)
Gtr. 3 repeats Rhy. Fig. 2a (see bar 30)

Gtr. 2

34 P.M.

Bass

You just might get it all yeah

Em D Csus2

36 P.M.

let ring

go back to D Chorus

Oh

Em D Csus2 Em D Csus2

Gtr. 2

38

E5 D5 C5 E5 D5 C5

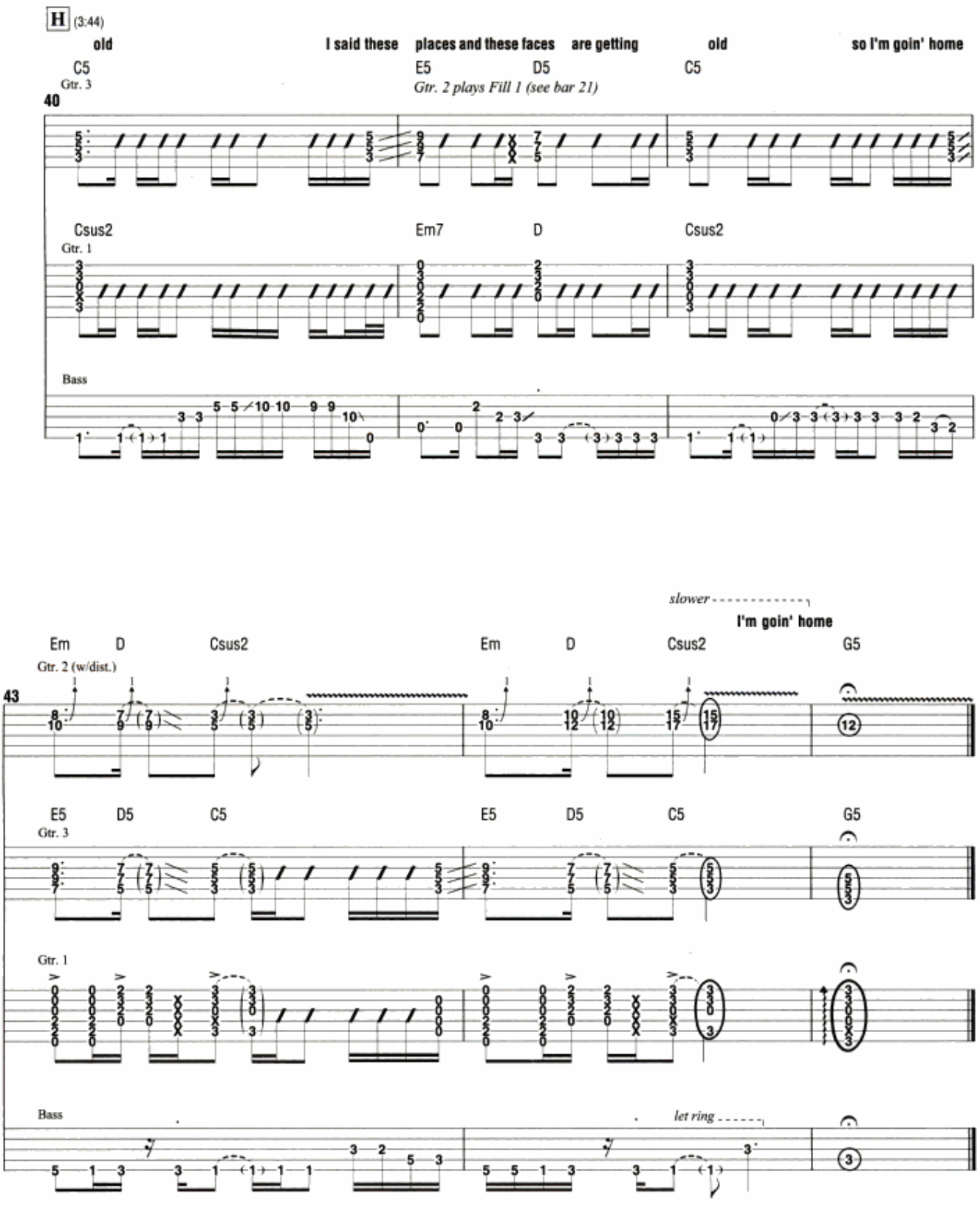
Gtr. 3

Gtr. 1

Bass

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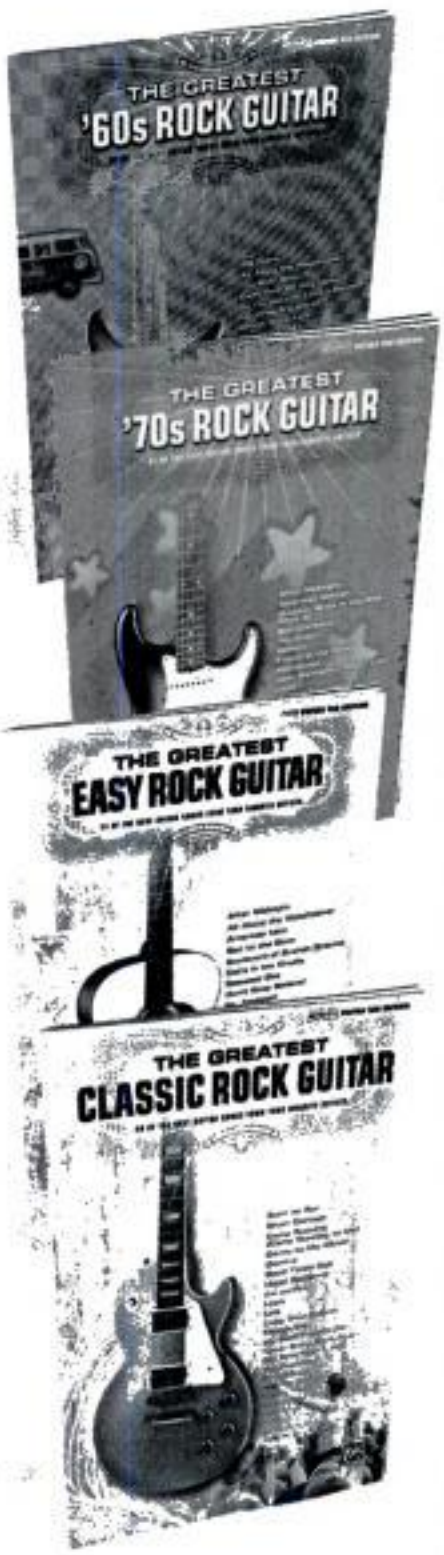
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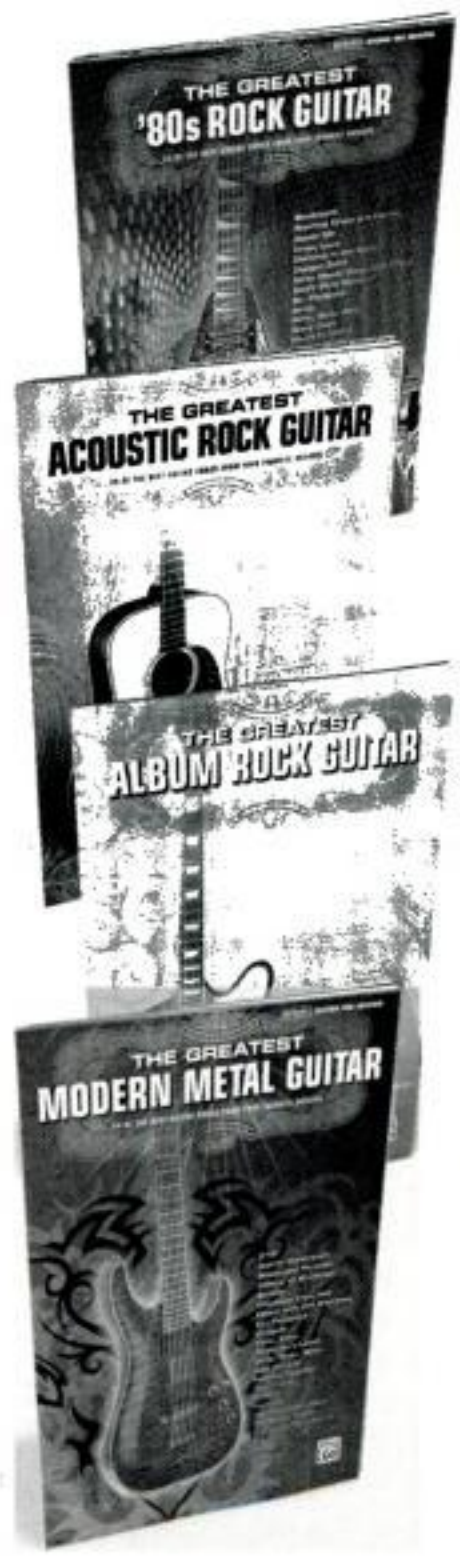
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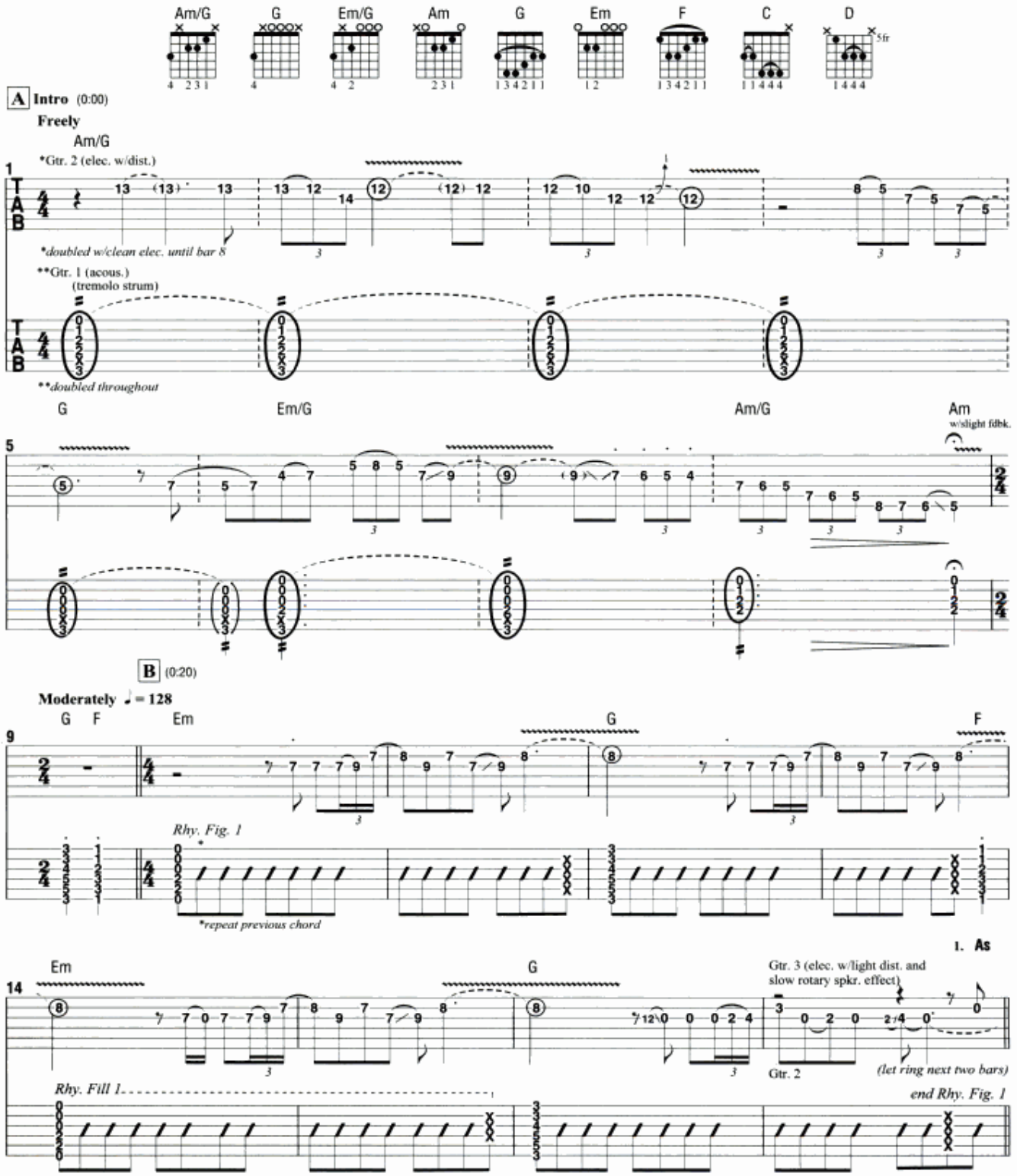
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Words and Music by **Philip Paris Lynott, Brian Michael Downey and Eric Bell** ★ *Transcribed by* **Jeff Perrin**



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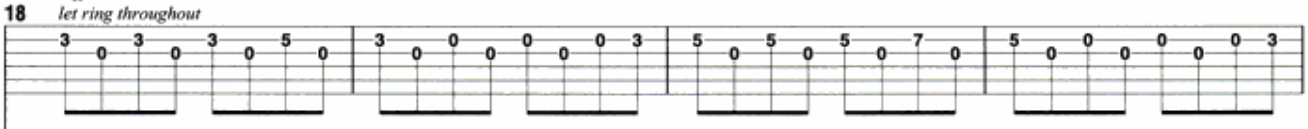
C **1st, 2nd and 3rd Verses** (0:35, 1:35, 3:24)

I was going over the Cork and Kerry mountains I
(2.) took all of his money and it was a pretty penny I
3. Being drunk and weary I went to Molly's chamber
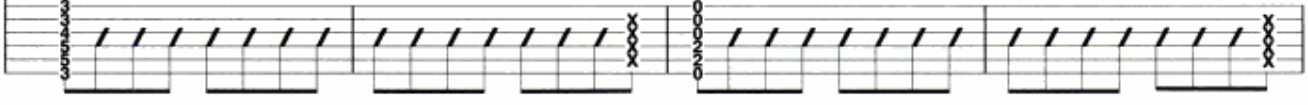
G Em

Gtr. 3
Riff A
let ring throughout

18
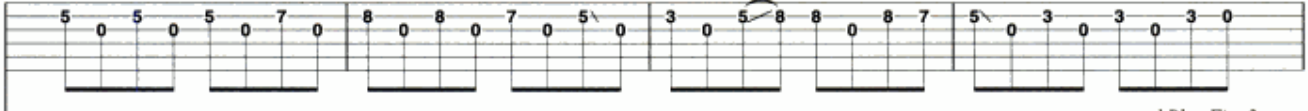


Gtr. 1
Rhy. Fig. 2
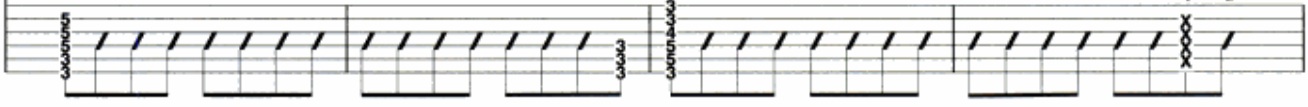


saw Captain Farrell and his money he was countin' I
took all of his money and I brought it home to Molly She
takin' my money with me and I never knew the danger For about

C G

22



end Rhy. Fig. 2
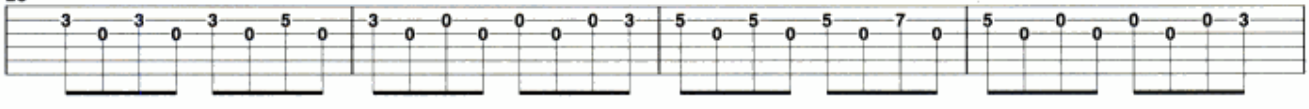


first produced my pistol and then produced my rapier I said
swore that she loved me never would she leave me But the
six or maybe seven in walked Captain Farrell I jumped

G Em

Gtr. 1 repeats Rhy. Fig. 2 (see bar 18)

Gtr. 3
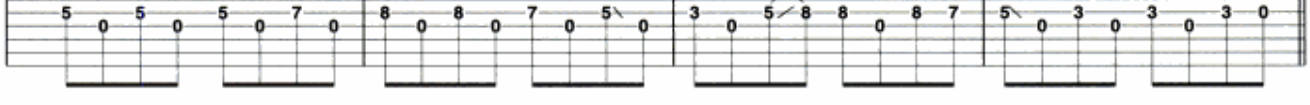
26



stand up and deliver or the devil he may take ya
devil take that woman for you know she tricked me easy Musha
up fired off my pistols and I shot him with both barrels

C G

30 *end Riff A*
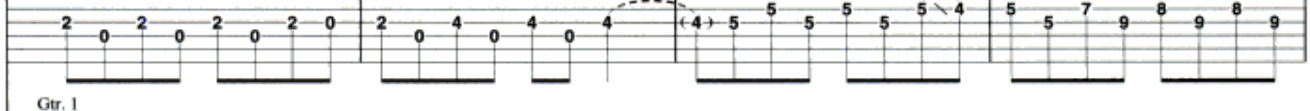


D **Chorus** (1:05, 2:05, 3:54, 4:54)

ring dum a do dum a da Whack for my daddy-o
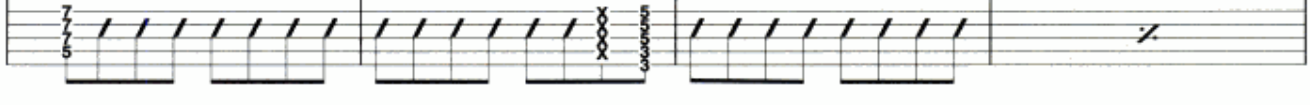
D C

Gtr. 3
34 *Riff B*



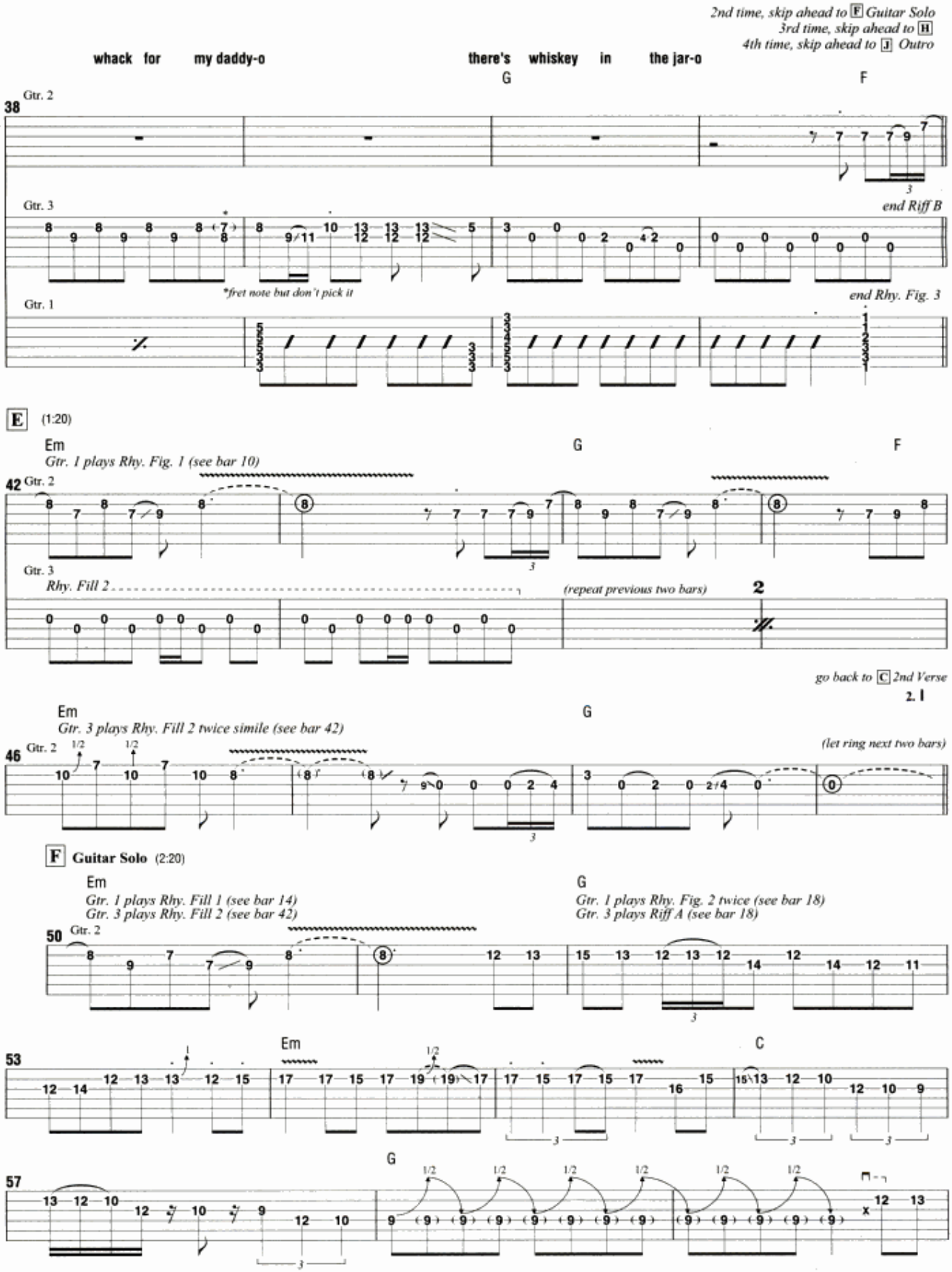
Gtr. 1
Rhy. Fig. 3

(repeat previous bar)



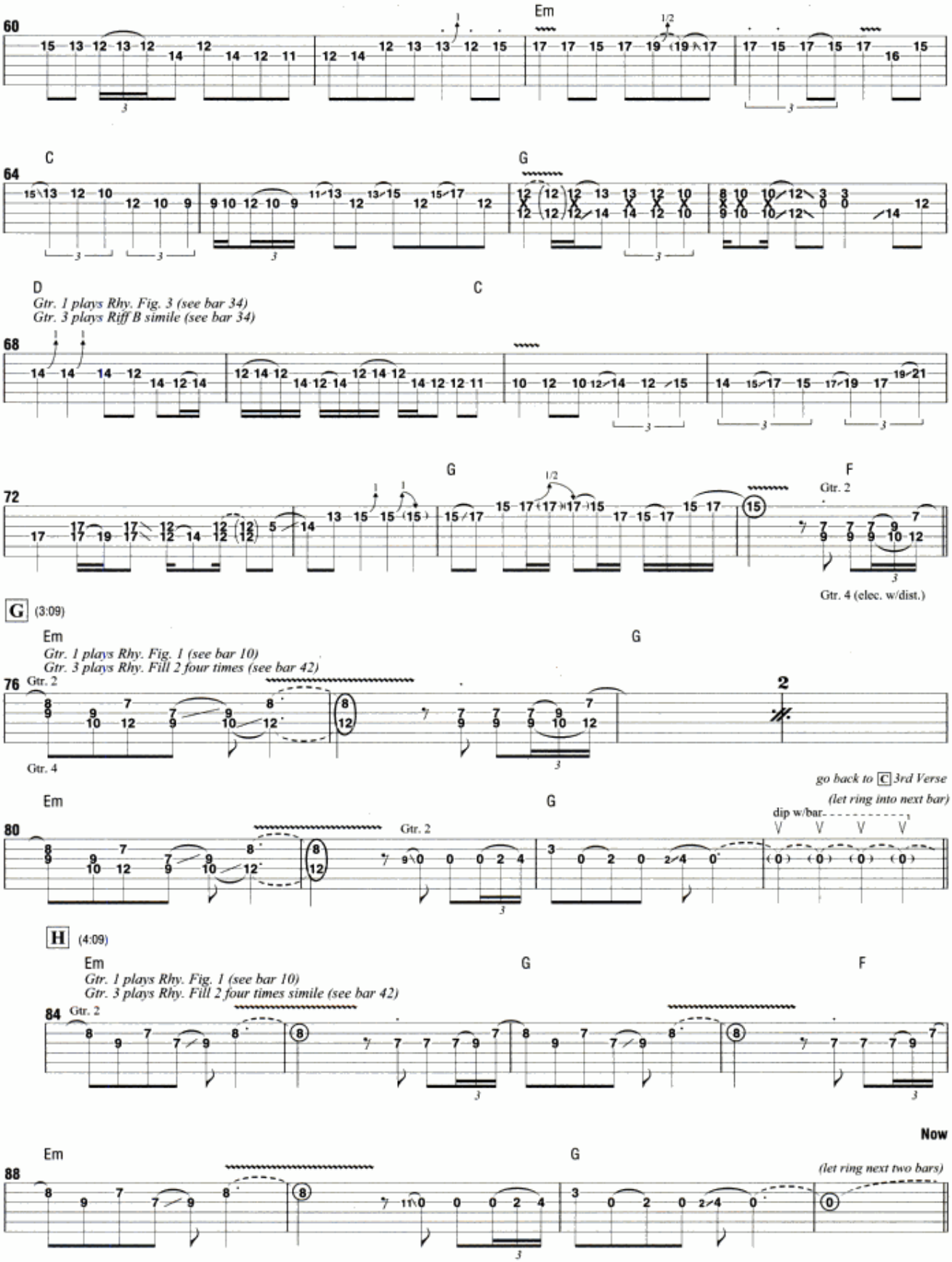
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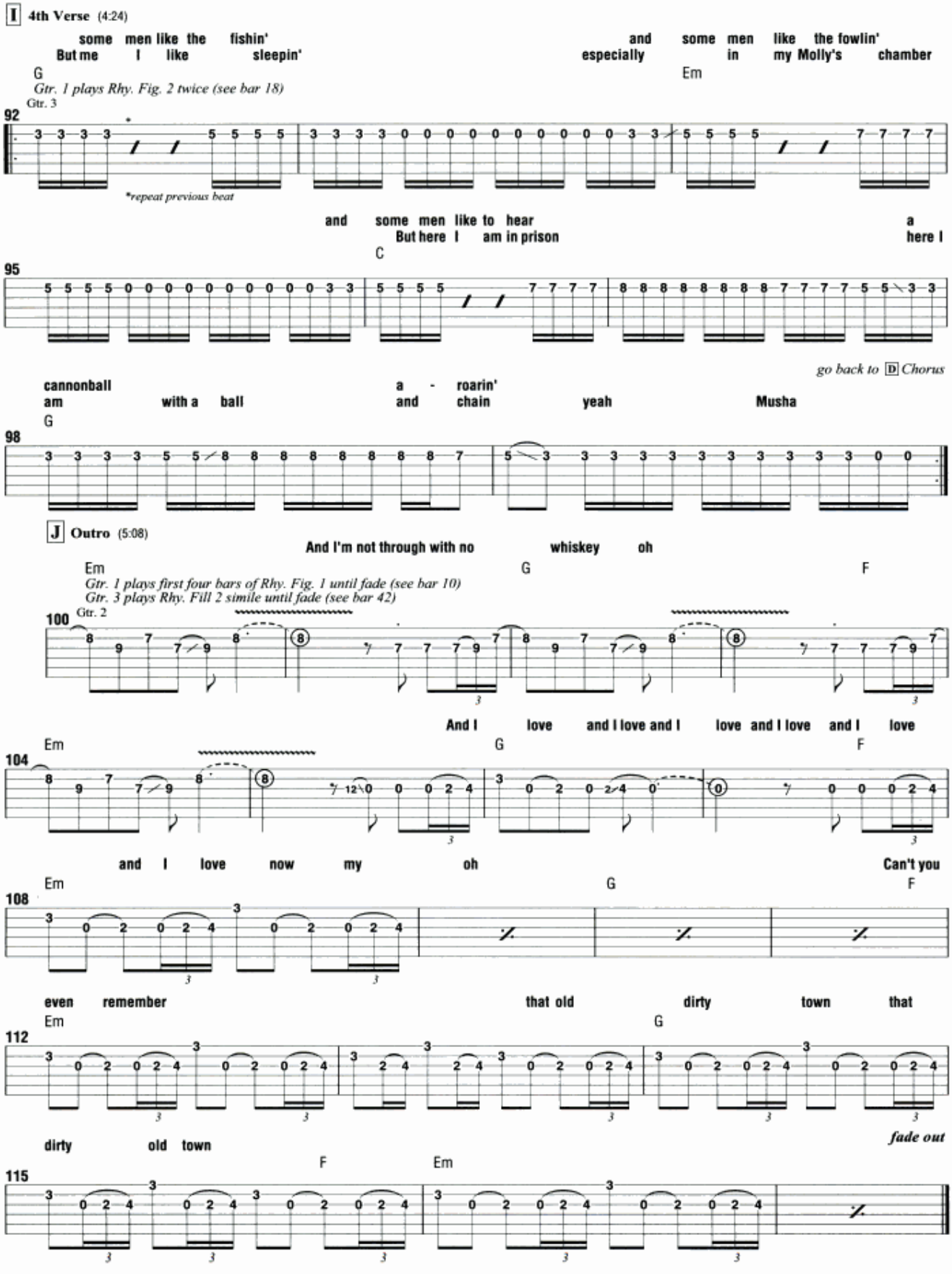
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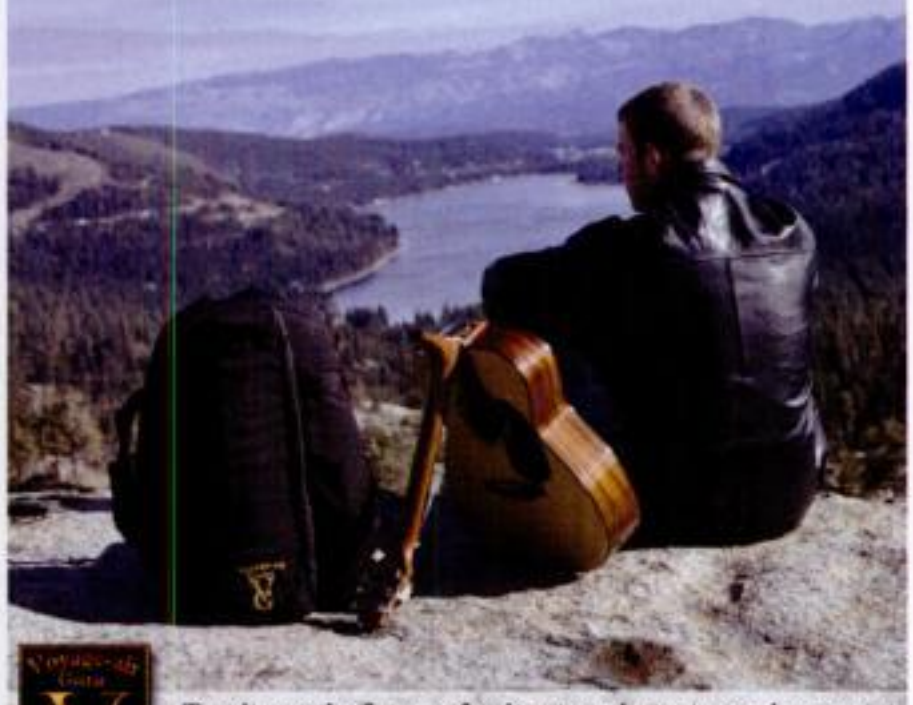
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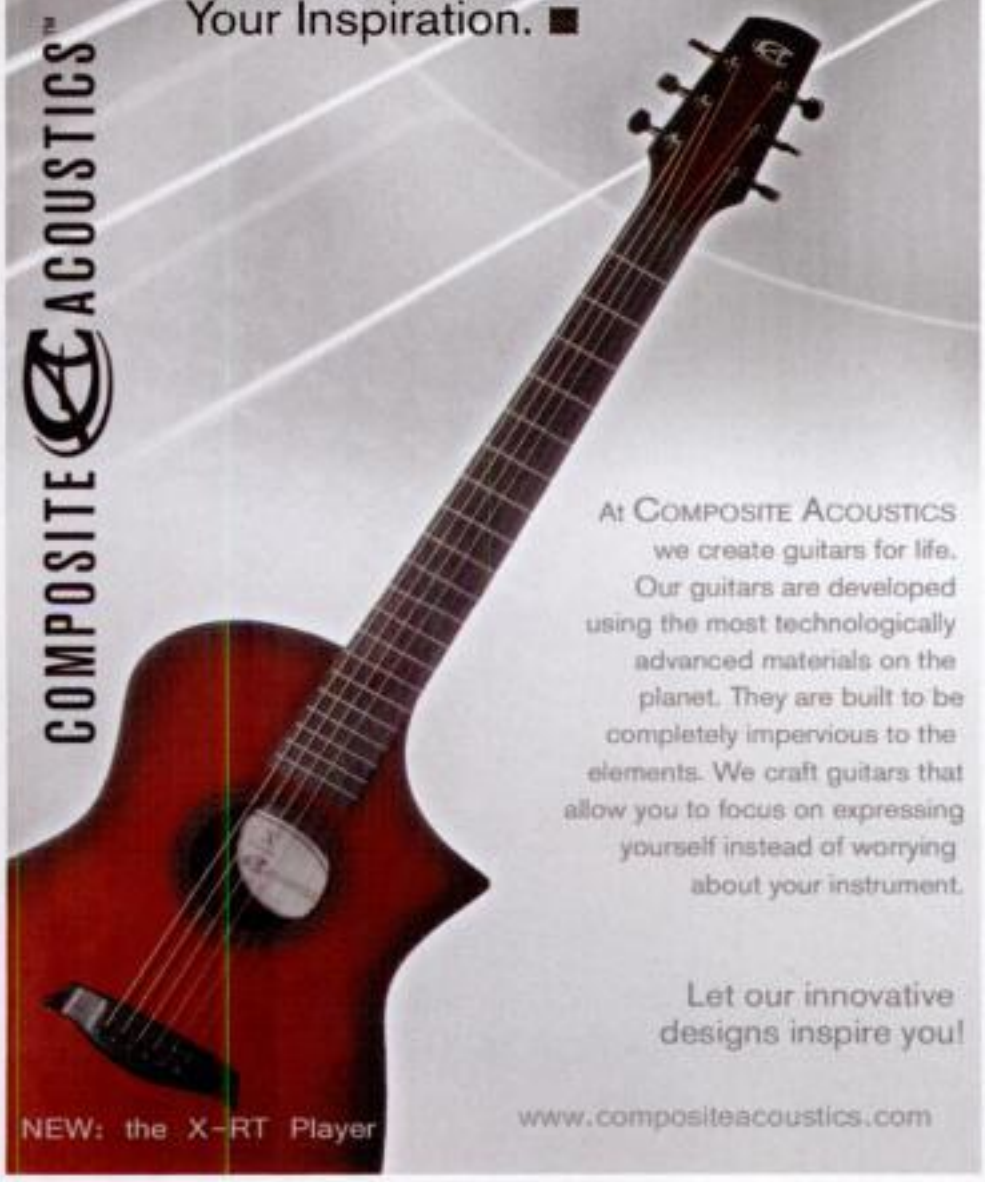


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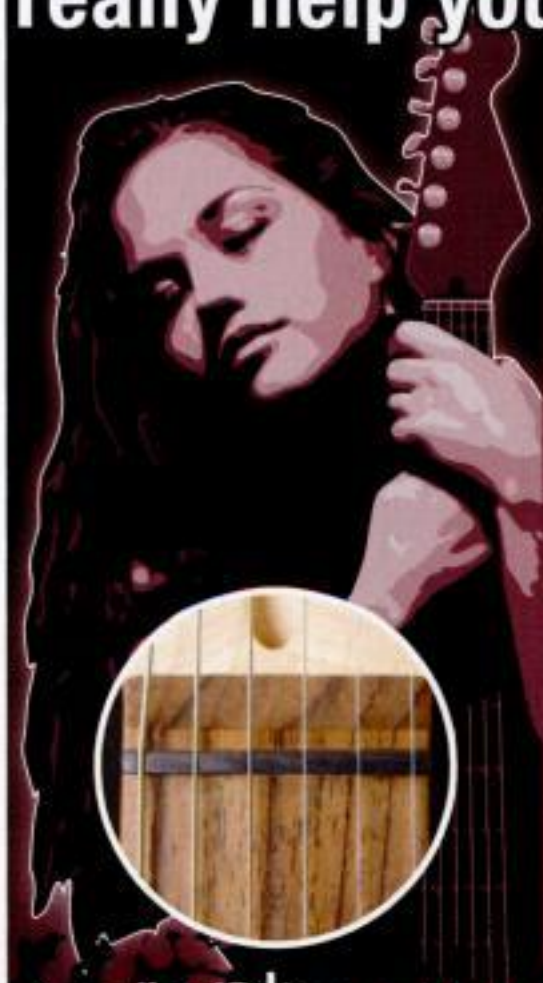
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69032 **MOTLEY CRUE** Smoking Burnt Orange Skull
52829 **MOTORHEAD** Chained Skull Chrome Wings
45735 **MR. BUNGLE** Clown Face
47326 **MUDVAYNE** Mudvayne Group Photo
57866 **MUDVAYNE** Skeleton Crows Sketch Logo
66424 **MUSHROOMHEAD** Shroom Gang Group
69824 **NECROPHAGIST** Skull & Crossbones On Cross 35959 **NILE** In Their Darkened Shrines
27714 **NINE INCH NAILS** NIN Logo
10566 **NINE INCH NAILS** Teeth & Salt Trail
38298 **NIRVANA** In Utero Lp
10805 **NIRVANA** Smiley Face Logo
69434 **NIRVANA** Smiley Face W/Seahorses Crest
65187 **NORMA JEAN** Get With Chainsaws Hands
65186 **NORMA JEAN** Redeemer
69790 **OPETH** Burning Candle Smoke Logo
61828 **OPETH** Harlequin Forest/Demon
45241 **OVERKILL** Under The Influence
69811 **OZZFEST** 2007 With Horned Demon Priest
69240 **OZZY OSBOURNE** Black Rain Japanese Lp
69180 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
11346 **OZZY OSBOURNE** Randy Rhoads Tribute
45820 **OZZY OSBOURNE** Vintage Distressed Logo
48961 **PANTERA** 90s Group Group Photo
57840 **PANTERA** Brother Dime 1994 - 2004 Tribute
36475 **PANTERA** Cowboys From Hell Metal Skull
69152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hoster Dream Naked Chick
25469 **PEARL JAM** Bootleg
25164 **PEARL JAM** Man Wearing Sox Mask
44965 **PINK FLOYD** Animals
26609 **PINK FLOYD** Darkside Of The Moon
43911 **PINK FLOYD** Wish You Were Robotic Hands
45807 **PRIMUS** Frizzle Fry
44465 **QUEEN** Crest Logo
68929 **Q. OF THE STONE AGE** Green Lightbulb Head
66291 **R. A. MACHINE** Stenciled Logo With Star
62509 **R. A. MACHINE** Stocked Tent Logo
55954 **R. A. MACHINE** The Battle Of Los Angeles
50491 **RAMMSTEIN** Group Faces In Circle
69690 **RAMMSTEIN** Volleyball
26500 **RAMONES** Black & White Presidential Seal
64131 **R. HOT CHILI PEPPERS** Asterisk RHCP
64133 **R. HOT CHILI PEPPERS** Pink Palm Trees
66759 **RISE AGAINST** New/Old Logo
54038 **ROB ZOMBIE** Ape (Blue Face W/Skeleton
66288 **ROB ZOMBIE** Rob Zombie Spooks-A-Poppin
36317 **ROLL. STONES** Classic Red Tongue
40764 **ROLL. STONES** Keith Richards For President
32838 **RUSH** 2112 Lp Cover
32841 **RUSH** Starman Glow Logo
25111 **S.O.D.** Speak English Or Die
37314 **SEX PISTOLS** God Save The Queen
67132 **SHADOWS FALL** Threads Of Life
56327 **SHINEDOWN** Save Me Crest Logo
69611 **SIX FEET UNDER** Commandment Skull Logo
49161 **SKID ROW** Classic Logo/Youth Gone Wild
65969 **SKINLESS** Trample The Weak, Hurdle Dead
40974 **SLAYER** Eagle In The Abyss
69234 **SLAYER** Laughing Skull In Helmet
67728 **SLAYER** Skull Wearing Soldier Helmet Logo
43090 **SLAYER** Show No Mercy
68577 **SLAYER** World Sacrifice Bloody House Art
64236 **SLIPKNOT** Electric Blue Bolts Logo
64229 **SLIPKNOT** Group In Front Of Pentagram
68593 **SLIPKNOT** Logo & Swirls Surrounding Grid
24984 **SMASHING PUMPKINS** Classic Zero
10875 **SOCIAL DISTORTION** Dancing Skulls Logo
53283 **SOILWORK** Soilworker Symbol Logo
50765 **SONATA ARCTICA** Reckoning Night
10393 **SUBLIME** Joint & Skunk Logo
66499 **SUBLIME** Lowe Dog Poking Head Thru Circle
10992 **SUBLIME** Sun Logo
69044 **SUICIDAL TENDENCIES** Possessed To Skate
36448 **SUPERJOINT RITUAL** Logo
67266 **SWORD** The Sword Horned Goddess Logo
68178 **SYSTEM OF A DOWN** Self Titled Lp Cover
48366 **SYSTEM OF A DOWN** Statue Of Liberty
39124 **TENACIOUS D** Cleveland Steamers Team
39119 **TENACIOUS D** Tesaco Logo/Fueled By Satan
47913 **TESTAMENT** Souls Of Black
24301 **TESTAMENT** The New Order
66600 **T. EYES OF THE DEAD** Green Zombie Logo
66503 **TOOL** 10,000 Days Triple Face Logo
53398 **TOOL** Grey Eyes Logo
32302 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
64143 **TRIVIUM** Ascendancy Crowned Coat Of Arms
64148 **TRIVIUM** Dragon Fighting Koi Fish Tattoo
68224 **TRIVIUM** The Crusade/Logo & Symbol
42383 **VAN HALEN** Original Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
68038 **VENOM** Metal Black
66014 **WHITE STRIPES** Magician Skull Guy Logo
44400 **WHITE ZOMBIE** Die Fucker Die
43117 **WHO** The Kids Are Alright Target Logo
65168 **WHO** Vintage Distressed British Flag With
62068 **WOLFMOTHER** Gold Foil Logo
66822 **ZZ TOP** Distressed Chrome Logo



41169 AC/DC
Classic Logo



48736 A. IN CHAINS
Classic Sun Logo


48544 A. S. PERISH
Price Of Existence


69047 A. REMAINS
Cemetary Gate



47340 A. AMARTH
Triple Metal Skulls



66196 ANTHRAX
Skateboard Man



64109 ARCH ENEMY
My Apocalypse



53159 ARCH ENEMY
Wages Of Sin Circle


66549 A. B. R. BLACK
Guy Slicing Throat



68586 A. LAY DYING
Red Zombies


54998 ATREYU
Crying Angel Statue



68553 A. SEVENFOLD
Bloody Death Bat



68990 BEHEMOTH
Pazuzu Demon Art



67269 B. D. MURDER
Horned Creature



33161 B. L. SOCIETY
BLS Logo



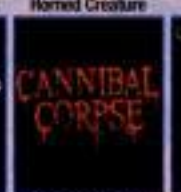
99208 B. L. SOCIETY
SDMF Reaper Logo



45790 B. SABBATH
Flying Demon



66790 B. VALENTINE
Skull With Pistols



36323 C. CORPSE
Bloody Logo


66877 C. OF BODOM
Green Reaper


69230 C. OF FILTH
Burning Castle


25331 DANZIG
Classic White Skull



58099 DEATH
Leprosy



68053 D. ICON
Logo With Skull



58184 DEVIL DRIVER
Group Posed



68641 D. W. PRADA
Girl W/Angel Wings



51329 DIMEBAG
He Came To Rock



68061 D. BORGIR
Pentagram Altar



25104 DIO
Holy Diver



57799 DISTURBED
Smiley Face Guy



45830 DOORS
I Am The Lizard King


38985 DOWN
Crown Of Thorns


67783 D. FORCE
Inhuman Rampage



46338 EXODUS
Bonded By Blood


69211 G. N ROSES
Dagger With Skull


67976 HELLYEAH
Band Making Toast


68556 HIM
Heartagram Skull


69266 HIM
Flaming Heartagram


68993 I. T. MOMENT
Cartoon Dancer



66212 IRON MAIDEN
Piece Of Mind

69231 IRON MAIDEN
Soldier Eddie

23960 JIMI HENDRIX
Are You Experienced

68996 J. COWBOY
Baphomet Head Grl

65387 J. COWBOY
Skull Tattoo Design

25484 JUDAS PRIEST
British Steel

68694 KILL. ENGAGE
Snakes & Swords

68949 KORN
Skull Logo

69215 LAMB OF GOD
Angel Hourglass

69216 LAMB OF GOD
Monk In Gas Mask

69233 LAMB OF GOD
Shield Crest Logo

69218 LED ZEPPELIN
U.S.A. Swan Song

68797 LORDI
Hard Rock Hallelujah

32994 L. SKYNYRD
Whiskey Label

66947 M. HEAD
The Blackening

69090 M. MANSON
Peeking Photo

25446 MEGADETH
Peace Sells...

43197 MEGADETH
Rust In Peace

69219 METALLICA
Jump In The Fire

10558 METALLICA
Ride The Lightning

25410 MISFITS
Classic White Skull

40981 MOTORHEAD
England Skull

68909 M. ROMANCE
Fangs Logo

65967 NECROPHAG
Tombstone & Skulls

50851 NILE
Annihilation Wicked

69271 N. INCH NAILS
Survivalism

67818 O. OSBOURNE
Black Rain

69153 PANTERA
Flag With Snakes

69154 PANTERA
Snake & Guitar Logo

25129 PANTERA
Vulgar Display

66111 PINK FLOYD
Hammer & Bombers

66260 R. A. MACHINE
Evil Empire

54560 RAMMSTEIN
Reise, Reise Logo

24285 R. RAMONES
Randy Tributo Photo

64132 R. C PEPPERS
Asterisk Logo

69221 SLAYER
Skeleton Soldier

69220 SLAYER
Graveyard Skull

68580 SLIPKNOT
Group Boxed Photos

69223 SLIPKNOT
Green Group Photo

60451 SUBLIME
Sun With Eyes

66695 S. SILENCE
Figure Logo

64116 T. D. GRACE
IX Griffin Logo

69003 T. EYES DEAD
Malice

41098 TOOL
Lateralus Diagram

69431 TOOL
Red Eyes Logo

69235 TRIVIUM
Coat Of Arms Crest

69225 TRIVIUM
We Are The Fire

45963 VAN HALEN
Eddie Guitar Design

67084 WED. 13
Shocking Terror

45017 W. ZOMBIE
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49034 **JIMI HENDRIX** Axis Bold As Love
60964 **JOE FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **L. ZEPPELIN** Stairway To Heaven
68339 **L. PARK** Minutes To Midnight Group Outdoors
55603 **LYNYRD SKYNYRD** American Flag Girl Logo
68089 **MARILYN MANSON** Posed In Leather Jacket
59555 **METALLICA** Flaming Skulls In Yang Symbol
68176 **METALLICA** Band Member Live Photos
28781 **MISFITS** Classic White Skull
51346 **MUDVAYNE** Lost & Found Group Water Head
65481 **N. C. ROMANCE** Black Parade Group Photo
66521 **N. C. ROMANCE** Group Posed In Stairway
53761 **NINE INCH NAILS** With Teeth
51679 **NIRVANA** Winged Kurt Cobain Live On Stage
61500 **OPETH** Ghost Reveries
68329 **OZZY OSBOURNE** Black Ron Japanese Cover
13861 **PINK FLOYD** Wish You Were Here
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
50872 **ROB ZOMBIE** Rolling Stone Cover Collection
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
54751 **SLIPKNOT** Group Dressed In Black Uniforms
68320 **STONESOUR** Group Waist Up Closeup Photo
32719 **SUBLIME** Lore With Louie Dgs To Stay Sane
68321 **S. OF A DOWN** Clack With Members As Arms
11503 **TOOL** Man Emerging From Water
62676 **UNEARTH** W. In The Eyes Of Fire
67523 **VELVET REVOLVER** Group Posed Against Wall
48461 **WHO** Group Wrapped With British Flag Photo

56406 **AC/DC** Album Covers Collage
44964 **AC/DC** Live At Donington
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
60256 **ATREYU** Deathgrip On Yesterday Group
53842 **A. SEVENFOLD** Death Bat Winged Skull
68200 **A. SEVENFOLD** Group Live On Stage Collage
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group
59605 **B. SABBATH** Revolution In Their Minds
54835 **B. BENJAMIN** Group By Equipment
66125 **B. FOR MY VALENTINE** Group Photo
61959 **CANN. CORPSE** Kill Guy Holding Knife
61670 **CHIMAIRA** Skull & Spinal Cord Explosion Art
47339 **CLASH** London Calling
59967 **C. AND CAMBRIA** Group Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
11389 **DOORS** Psychedelic Group Photo
48420 **EVANESCENCE** Amy Lee In Dress In Bed
65157 **GODSMACK** Group Posed In Desert Photo
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers

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59117 **CHIMAIRA** Double Skull Horns
32062 **CRADLE OF FILTH** Dragon Logo
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite
49220 **HIM** Gold Heartagram Logo
57361 **IRON MAIDEN** Best Of The Beast
49778 **KORN** Greatest Hits Vol. 1 Cell Logo
50899 **L. ZEPPELIN** Allover Swan Song
49695 **METALLICA** Master Of Puppets
56297 **O. OSBOURNE** Caricature Giving Finger
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

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26677 **PANTERA** Silver Logo

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62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
48080 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
59200 **HIM** Gold Heartagram Logo
57348 **IRON MAIDEN** Electric Mummy
56085 **KORN** Logo
53566 **LAMB OF GOD** Stacked Logo
50216 **LYNYRD SKYNYRD** Flag Logo
56006 **MOTORHEAD** Ace Of Spades Logo
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
64387 **SLAYER** Swords Pentagram Logo

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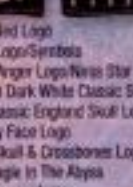
TRIVIUM

56633 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
60364 **AS I LAY DYING** Logo
62643 **ATREYU** A Deathgrip On Yesterday Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
42990 **BLACK DAHLIA MURDER** Logo
64803 **BLACK LABEL SOCIETY** BLS Logo
50269 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keyhook Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
49796 **DOORS** Logo
38484 **DOWN** Logo
49835 **EVANESCENCE** Logo
49722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39733 **NIRVANA** Logo
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61175 **RAGE AGAINST MACHINE** Logo
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52897 **AS I LAY DYING** Logo
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59616 **BLACK SABBATH** RS Cross/Logo
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
62523 **DISTURBED** 3-D Mean Smiley Face/Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
49308 **HATEBREED** Flaming Logo
67137 **HELLHAMMER** Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
64256 **KILL. ENGAGE** Sull & Tie Skeleton W/Jets
64341 **KORN** Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52969 **METALLICA** St. Anger Logo/Ness Star
49377 **MISFITS** Glow In Dark White Classic Skull
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
41220 **PANTERA** CFH Skull & Crossbones Logo
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
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64175 **B. L. SOCIETY** SDMF Skull W/Bat Wings
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53100 **LED ZEPPELIN** Tour 1977 Flying Blimps
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52900 **MOTORHEAD** Classic England Skull Logo
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51971 **PANTERA** Devil Cowboy Hat Logo
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38811 **B. L. SOCIETY** BLS Logo/Brewtality
68188 **BLACK SABBATH** Flying Demon Logo
66795 **B. F. VALENTINE** Pistols & Bullets Logo
45010 **C. OF BODOM** COBHC Reaper Logo
52718 **CRADLE OF FILTH** Dragon/Logo
59268 **DEATH** Large Silver Logo
58187 **DEVIL DRIVER** Logo/Cross Symbol
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
52732 **G. N ROSES** Roses & Pistols Bullet Logo
65383 **HATEBREED** Hit Logo With Griffins
67977 **HELLYEAH** Flaming Logo/Tattooed Girl
64027 **IRON MAIDEN** Beast On The Road 1982
68997 **J. FOR COWBOY** Dual Baby Fetuses Logo
52791 **KILL. ENGAGE** Skull Wrapped With Vines
68960 **KORN** Dripping Graffiti Logo
64209 **LAMB OF GOD** American Metal Seal
48729 **L. ZEPPELIN** U.S.A. 1977 Swan Song
69258 **M. MANSON** Long Hair Drip Logo

MORE HOODED SWEATSHIRTS

69236 **METALLICA** Damage Inc.
66425 **MUSHR. HEAD** Group Photo/Mask
69268 **NINE INCH NAILS** Trying To Believe
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
45513 **SLAYER** Distressed Eagle In Abyss
69228 **SLIPKNOT** Triple Rows Of Group
49162 **SUBLIME** Logo/40oz. To Freedom
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo
64144 **TRIVIUM** Symbol Within Flames

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50191 **CHILDREN OF BODOM** Oval COBHC Logo
67213 **DEATH** Oval Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Steer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
48838 **SLAYER** Die Cut Eagle In The Abyss

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67330 **AS I LAY DYING** Skulls Within Circle/Logo
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
59597 **BLEED. THROUGH** Old English Logo W/Skull
67331 **CANN. CORPSE** Bloody Logo/Fetus Skeleton
64280 **CRADLE OF FILTH** Logo
58592 **GUNS N ROSES** Roses & Pistols Bullet Logo
67334 **IRON MAIDEN** Stacked Logo/Killers Art
67335 **KORN** Red Splatter Logo/Skull On Cross
64277 **LAMB OF GOD** Logo
49009 **LED ZEPPELIN** Logo/Swan Song
67345 **METALLICA** And Justice For All Art
64275 **MOTORHEAD** Classic England Skull Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
55597 **SLIPKNOT** Pentagram Logo
50711 **TOOL** Lateralus Logo/Lateralus Eye

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20258 **B. SABBATH** Puerto Rico Pop Festival '72
61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61066 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32976 **M. CRUE** Girls,Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt 'Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14989 **PINK FLOYD** W/The Who New Years Eve '96
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20259 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86




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69082 **A. SEVENFOLD** Uncle Sam Bat
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54524 **C. OF BODOM** Follow The Reaper
16785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Group Posed By Trees
67435 **D. BORGIR** Horned Goat Skull
65727 **G. N ROSES** Appetite Destruction
67436 **IN FLAMES** Come Clarity
S 374 **IRON MAIDEN** The Trooper
67312 **KILL. ENGAGE** KSE Winged Heart
69313 **LAMB OF GOD** Group On Bridge
12277 **L. ZEPPELIN** Stairway To Heaven
61611 **MEGADETH** War Eagle
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull
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52692 **SLIPKNOT** Maggot Corps Group Collage Photo
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64248 **AS I LAY DYING** Robed Skull Warden Wreath
33160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
64350 **CANNIBAL CORPSE** Butchered At Birth
36362 **CRADLE OF FILTH** Dragon Logo
64253 **GUNS N ROSES** Appetite For Destruction
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
67355 **KORN** Logo With Dripping Skull
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
52873 **LED ZEPPELIN** Stairway To Heaven Art
49348 **MEGADETH** Killing Is My Business Skull
52876 **METALLICA** Silver SL Anger Logo & Ninja Star
39222 **MUDVAYNE** End Of All Things To Come Logo
63480 **PANTERA** Blue & Grey Bloody Logo
67359 **R. A. MACHINE** Outline Of Guy W/Raised Fist
67360 **RAMMSTEIN** R Outline Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
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67297 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
67278 **MACH. HEAD** MH Diamond Logo
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24367 **GODSMACK** Sun Logo
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62438 **IN FLAMES** Winged Jesterhead Crest
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67615 **JOB FOR A COWBOY** Logo
60350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
11961 **KISS** Army Logo
51051 **LED ZEPPELIN** Logo With Symbols
49867 **LYNYRD SKYNYRD** Flag Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
22588 **NIRVANA** Logo
16399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
40336 **Q. OF STONE AGE** Mudflap Girls Logo
23486 **R. A. MACHINE** Battle Of Los Angeles
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64106 **A. SEVENFOLD** Winged Skull Death Bat
62713 **B. L. SOCIETY** Cross W/Skull & Guns
58323 **C. CORPSE** Shadows Of Ghouls Logo
42526 **CHILDREN OF BODOM** COBHC Logo
66556 **CHIMAIRA** Monster Holding Red Logo
52940 **C. AND CAMBRIA** Gold Keyworks Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
66359 **DANZIG** Classic White Skull
66383 **DEFTONES** Indian Skull W/Flowers
43230 **DISTURBED** Allover Mean Smiley Face
66377 **EVANESCENCE** Amy Lee W/Wire Art
67964 **FALL OUT BOY** Side Photo Of Group
50769 **GUNS N ROSES** Slash Tophat Closeup
67162 **HIM** Allover Heartagram Pattern
45549 **I. MAIDEN** Bring Daughter To Slaughter
69579 **JOB FOR COWBOY** Fetal Skeletons
69053 **J. CASH** Folsom Prison Stripes 1968
45507 **JUDAS PRIEST** Distressed Logo
40896 **LACUNA COIL** Flower Logo
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
52824 **METALLICA** San Fran. Dunke Logo
21219 **MISFITS** Skeleton Hands
67998 **M. C. ROMANCE** Monkey Riding Horse
52799 **NIRVANA** Kurt In Striped Sweater
61989 **OPETH** Ghost Reveries
68532 **PARAMORE** Ballerina With Skulls
63631 **PINK FLOYD** Distressed Pink Retro
67959 **R. A. MACHINE** Loaded Bullet Holster
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64134 **R. C. PEPPERS** Freeband Logo
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53697 **PINK FLOYD** Dark Side Of The Moon
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13385 **CANNIBAL CORPSE** Butchere At Birth
60808 **CELTIC FROST** Morbid Tales
42525 **CHILDREN OF BODOM** Hate Crew Deathroll
69210 **C. OF FILTH** Female Prophet On Her Knees
68058 **DIMMU BORGIR** In Sorte Diabolí
64143 **IRON MAIDEN** Distressed Maiden Japan
67727 **L. OF GOD** Soldier Hanging From Gun Cross
68799 **LORDI** Group Faces Within Shields
50777 **MARILYN MANSON** Triple Jesus Photo
68030 **MEGADETH** Horsemen Riding Under Hand
64218 **METALLICA** Ninja Star With Tribal Flames
19724 **MISFITS** Glow In The Dark Skeleton
45345 **MOTLEY CRUE** Theatre Of Pain
50852 **NILE** Annihilation Of The Wicked
69198 **PANTERA** Smoking Devil W/Playing Cards
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
66105 **SLAYER** Military Skeleton Guards W/Eagle
69222 **SLAYER** Devil Holding Pitchfork On Skull Pile
65120 **SLIPKNOT** Group Under Glowing Pentagram
13386 **SUBLIME** Dragon
69015 **SUICIDE SILENCE** African Bees Attacking
64145 **TRIVIUM** Group Performing Live On Stage
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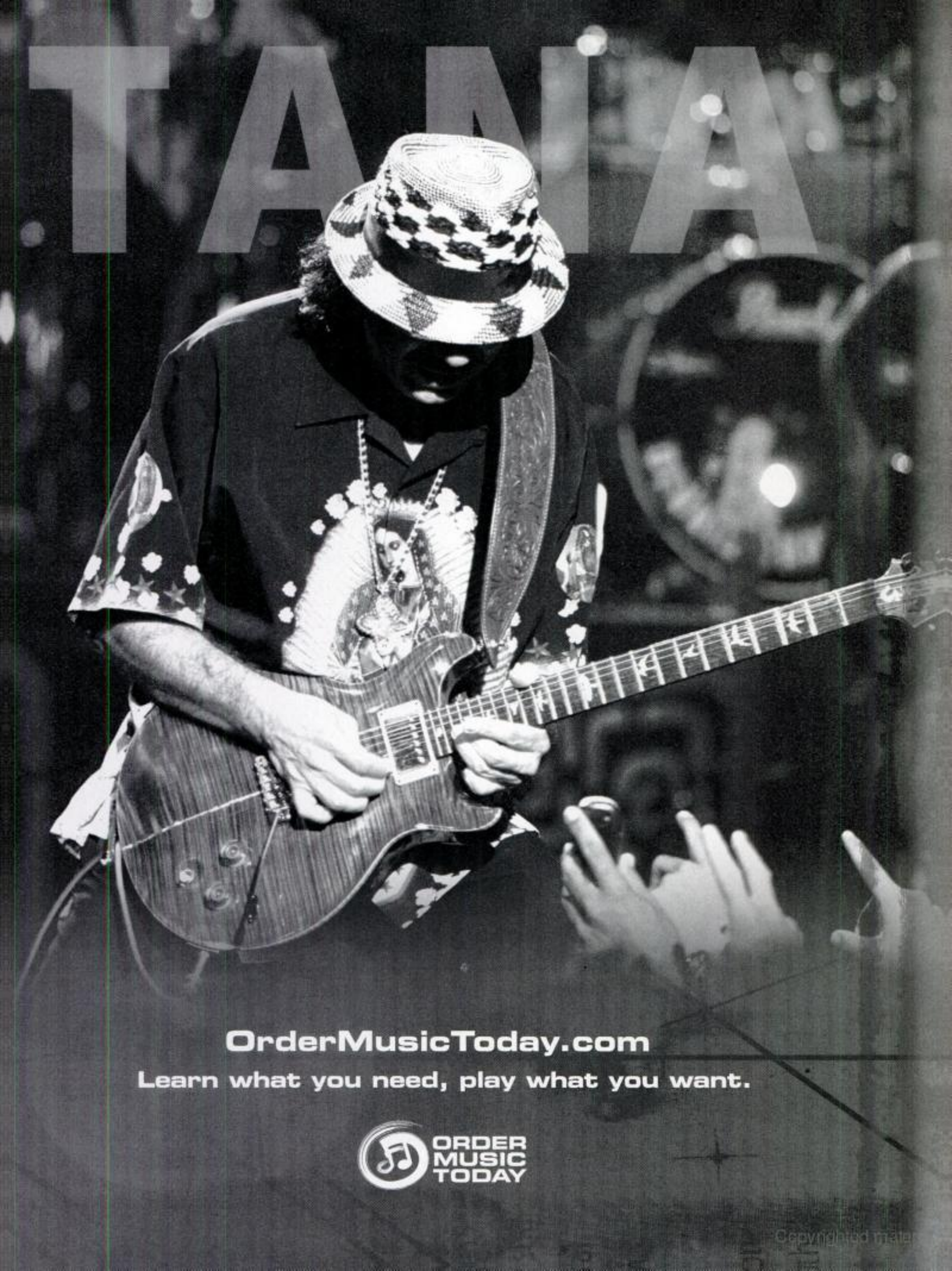
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SOUND

EPIPHONE LES PAUL ULTRA II 154 LINE 6 SPIDER VALVE 212 AMPLIFIER 156 NATIVE INSTRUMENTS GUITAR RIG 3 KONTROL EDITION 160



LES IS MORE

Epiphone Les Paul Ultra II

BY ERIC KIRKLAND

THERE ARE FEW production guitars that match the buttery warmth and sugary-sweet midrange created by the Les Paul's thick mahogany body and set neck. There are also few guitars that weigh so much: the dense tropical wood that gives the Les Paul its sound is also responsible for the instrument tipping the scale at an average of 10 pounds.

To relieve some of this weight and open resonant pathways, notable Les Paul users, including Billy Gibbons, have had large sections of mahogany excavated from their guitars' bodies, a process that requires the temporary removal of the instruments' maple or mahogany tops. Although the results can be spectacular, it's an expensive, not to mention risky, operation.

If this delicate procedure is too scary a proposition for your favorite Paul, consider Epiphone's Ultra Series LPs. With their chambered bodies, the Ultra Series guitars deliver spacious tone and do so at a friendlier price point. Epiphone's latest, second-generation Ultra Series LPs also benefit from a nearly invisible German-made acoustic pickup, stereo outputs and a custom electronics package.

FEATURES

THE ULTRA II IS, first and foremost, a beautiful example of a classic Les Paul. Although it's available in brightly colored finishes, I preferred how my test guitar's black see-through finish illuminated the waves of quilted maple like a moonlit seascape. Gold hardware and pickup covers are standard, and the satin-finished mahogany neck feels similar to the buffed composite-and-epoxy materials used on the Steinberger and Parker.

Epiphone wisely considered the Les Paul's most conservative advocates and keenly incorporated the Ultra's special features without compromising the guitar's classic styling or added functionality. For example, the groundbreaking NanoMag acoustic pickup is practically invisible; you really have to look for it. Seated just above the 22nd fret, it's also well positioned to receive some of the guitar's richest acoustic tones.

To create the Ultra II's ingenious NanoMag acoustic pickup, Epiphone turned to famous German acoustic pickup manufacturer Shadow Electronics, which since 1971 has specialized in crafting unique pickups and miniaturized processors. The tiny NanoMag pickup Shadow devised for the Ultra II houses three samarium-cobalt magnets, each with separate windings and dedicated to a pair of strings.

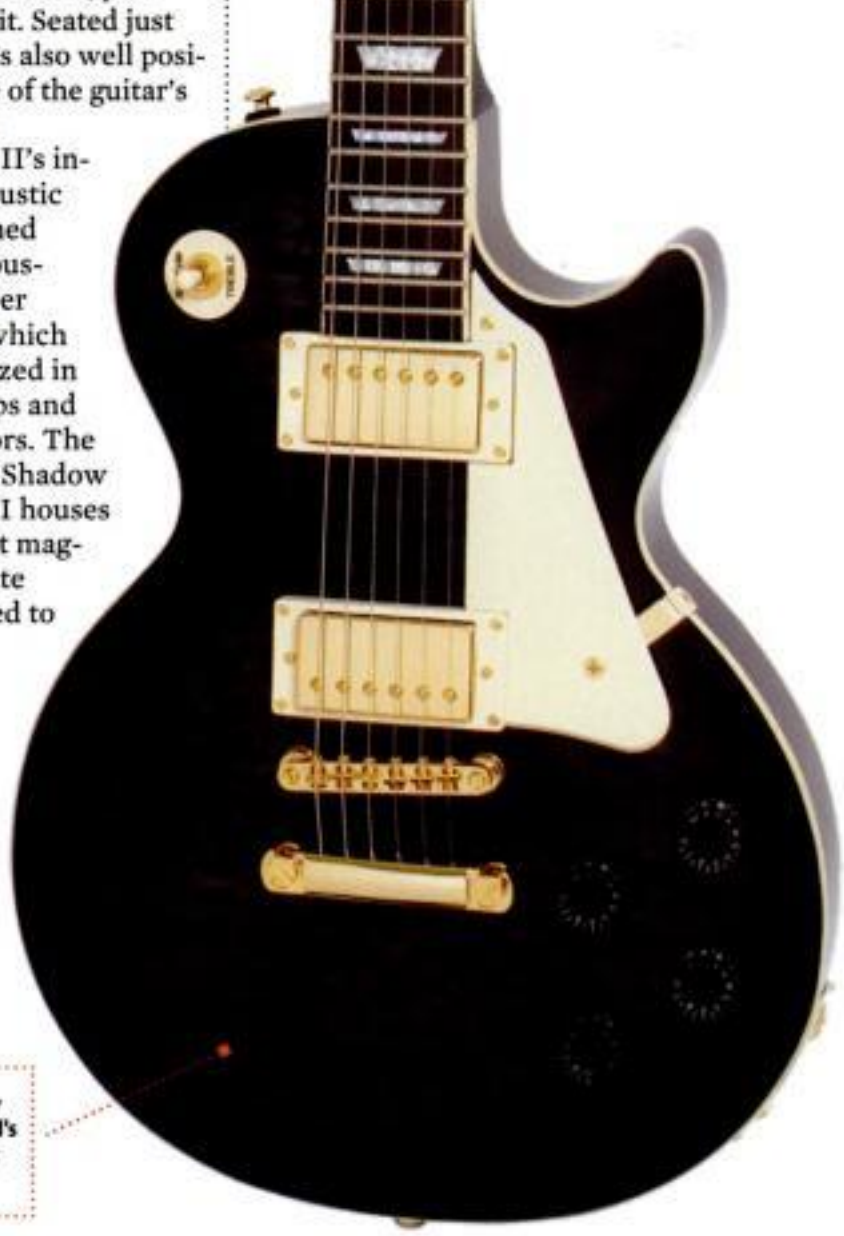
The NanoMag's bass, treble and gain trim pots are mounted through the electronics cavity cover along with access to the nine-volt battery that powers the pickup's active electronics. The little dials are

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ON DISC

EPIPHONE LES PAUL ULTRA II

LIST PRICE: $1,165.00
MANUFACTURER: The Epiphone Company, epiphone.com
BODY: Chambered mahogany, quilted maple top
NECK: Mahogany, set neck
FINGERBOARD: Rosewood
SCALE LENGTH: 24 3/4 inches
FRETS: 22
HARDWARE: Tune-O-Matic bridge and stop tailpiece
CONTROLS: Volume for each pickup; master tone (humbuckers); bass, treble and gain (NanoMag); and three-way toggle (humbuckers)
PICKUPS: Epiphone alnico humbuckers, Shadow-built NanoMag acoustic pickup



The chambered mahogany body maximizes the Les Paul's acoustic response without changing the base tone.

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The NanoMag pickup is nearly invisible and positioned to sample some of the guitar's richest and warmest tones.

recessed to avoid any contact with your body that could change their settings. Controls for the Ultra's alnico humbuckers look the same as on any other Les Paul but are slightly different in function. The Ultra's uppermost tone knob is wired as the master tone for both pickups, and the knob that would control a typical Les Paul's bridge pickup tone is used as a volume for the NanoMag. Stereo outputs dedicate a separate jack for the NanoMag, which allows for extreme clarity and any number of connection possibilities. Using the mono jack places both pickups on one output.

PERFORMANCE

A HEALTHY DOSE OF earthy mahogany tones and deep character is present in the Ultra's sonic foundation, and the strategically placed body chambers greatly enhance the guitar's ability to extend high frequencies. An appropriately clear vintage voice flows from the Alnico V–based humbuckers. They may not purr and growl with the tone for which the Les Paul is known, but they retain the round mahogany timbre through their modern bark and bite.

Thankfully, the strategically placed body chambers don't create a loose or hollow sound. Rather, they give the LP a base tone that is airy and highly responsive to powerful pick attacks. This guitar can be loud as hell, and the NanoMag does a remarkable job of translating these enhanced acoustic tonalities without overemphasizing the naturally occurring sound. It's an extremely true-sounding pickup and free of noise. You'll also never hear the tinny and piercing attack, infamous from saddle-based acoustic pickups, because the neck-mounted NanoMag collects wide string vibrations at one of the sweetest spots on the guitar.

I chose to run the guitar's two outputs into a Whirlwind Selector box so that I could switch between or blend the NanoMag and humbuckers' tones. It was an exhilarating experience, largely because the tiny NanoMag does a remarkable job of delivering real acoustic tone. Proper settings of the NanoMag's onboard controls let me achieve absolutely brilliant acoustic tones even through a crunchy amp, which meant that I could use the humbuckers for an overdriven rock sound and then immediately switch to a sparkling clean sound without ever touching the amp. As I became more familiar with the NanoMag, I was able to combine the pickups for all styles of music and use the pickup's volume as an effective image intensifier or depth control.



Cavity cover-mounted controls allow players to fine-tune the NanoMag's response and timbre.



Stereo outputs allow for a mono signal that combines all pickups or discrete signals from the humbuckers and acoustic pickup.

THE BOTTOM LINE

I DON'T SEE THE Epiphone Ultra II as a hybrid guitar. It's a classic electric solidbody instrument, whose acoustic properties are optimized through selective body chambering and a remarkable acoustic pickup. The NanoMag acoustic pickup, specifically, is a marvel that breathes new life into one of the oldest and most cherished electric guitar designs. It integrates so well that I'd like to see it as a standard option on all Les Pauls.

PRO	CON
AFFORDABLE; REVOLUTIONARY ACOUSTIC TONES; SUPERB QUALITY	HUMBUCKERS COULD BE WARMER; NO SWITCH TO TOGGLE BETWEEN ACOUSTIC AND HUMBUCKERS

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TUBES 'N' CHIPS

Line 6 Spider Valve 212 amplifier

BY CHRIS GILL

THE PAST 50 YEARS of music have witnessed some unusual combinations: Elvis Presley's notorious peanut butter, bacon and banana sandwiches, the Lyle Lovett/Julia Roberts marriage, and the musical collaborations of *Lord of the Rings* actor Viggo Mortensen and psycho-shredder Buckethead.

This year's most surprising oddball combination was revealed when Line 6, the modern masters of digital modeling technology, announced that it was developing an amp with boutique tube amp guru Reinhold Bogner. Had Bogner finally succumbed to the allure of the silicon chip, or was Line 6 throwing in the towel on virtual technology and joining sides with tube purists?

The answer is "both and neither." The first product of the Bogner/Line 6 union, the Spider Valve amplifier, is more like a Reese's peanut butter cup—two great tastes that taste great together. The Spider Valve is a genuine Class AB tube amp featuring a pair of 5881 power tubes, a preamp section driven by 12AX7s and a hefty output transformer, but it also includes a full-featured digital modeling front end. It's kind of like plugging a POD into a tube amp, but the Spider Valve is much more flexible than the sum of its parts.

Line 6 currently offers several versions of the Spider Valve, including a 100-watt amp head/4x12 half stack and 40-watt 2x12 and 1x12 combos. I looked at the Spider Valve 212, which features a pair of Celestion Vintage 30 speakers.

FEATURES

THE SPIDER VALVE HAS 12 digital amp models and seven effect models. You can disable the effects, but the digital amp models are always on, so you can't operate the Spider Valve purely as a tube amp. Although only six amp model names are silk-screened on the front panel, each variety (clean, twang, blues, crunch, metal and insane) has two variations that are identified when the corresponding LED lights up blue or amber. Models are selected via a 12-position rotary switch. Note that the tone and gain settings change whenever you select a new model; the physical settings of the bass, mid, drive and channel volume knobs on the front panel will not matter until you touch the knobs.

Effects consist of a choice of separate modulation (chorus/flange, phaser, tremolo), delay (delay, tape echo, sweep echo) and reverb, each with its own rotary control. A tap button lets you set the time of delay effects manually, but the modulation effects offer only preset settings, such as rate and depth, that you can't custom tweak. The tap button also provides access to several "hidden" functions, including a chromatic tuner, distortion boost and noise gate.

When you dial in a sound you like, you can save it in one of 36 user memory locations. The Spider Valve also comes with more than 300 presets created by well-known artists and the tone gurus at Line 6. You can access presets from the front panel using the Navigator knob and channel buttons, or you can use an optional foot controller like the FBV Express or FBV Shortboard.

ON DISC

LINE 6 SPIDER VALVE 212 AMPLIFIER

LIST PRICE: $1,159.99
MANUFACTURER: Line 6, line6.com
OUTPUT: 40 watts
TUBES: 2x5881 (power amp), 2x12AX7 (preamp)
SPEAKERS: Two Celestion Vintage 30 12-inch
AMP TYPES: 12
EFFECTS: Seven (three at once)
PROGRAMS: 36 user programmable, 300+ presets
FRONT PANEL: Amp models (12-position control), drive, bass, mid, treble, channel volume, modulation effects, delay effects, reverb, master volume, presence, preset navigator, channel memory buttons (x4), tap button
REAR PANEL: Eight-ohm speaker output, two four-ohm speaker outputs, 1/4-inch power amp input, 1/4-inch preamp output, XLR direct output, FBV pedal controller jack



You can view presets on the amber-colored channel display.

Tap-tempo button lets you manually tap in delay time and access "hidden" functions, including a chromatic tuner and distortion effect.

PERFORMANCE

WHILE THE SPIDER VALVE won't make anyone who dropped a few g's on a Bogner Uberschall or Duende feel remorseful, it will turn the heads of guitarists familiar with Line 6's Spider line as well as anyone considering paying less than a grand for a genuine tube amp. The Spider Valve delivers the warm, creamy clean tones, complex overdrive harmonics and responsive touch that tube aficionados can't live without, and the versatility and outstanding tones of Line 6's modeling technology make it a thoroughly modern amp that can honestly handle any playing style.

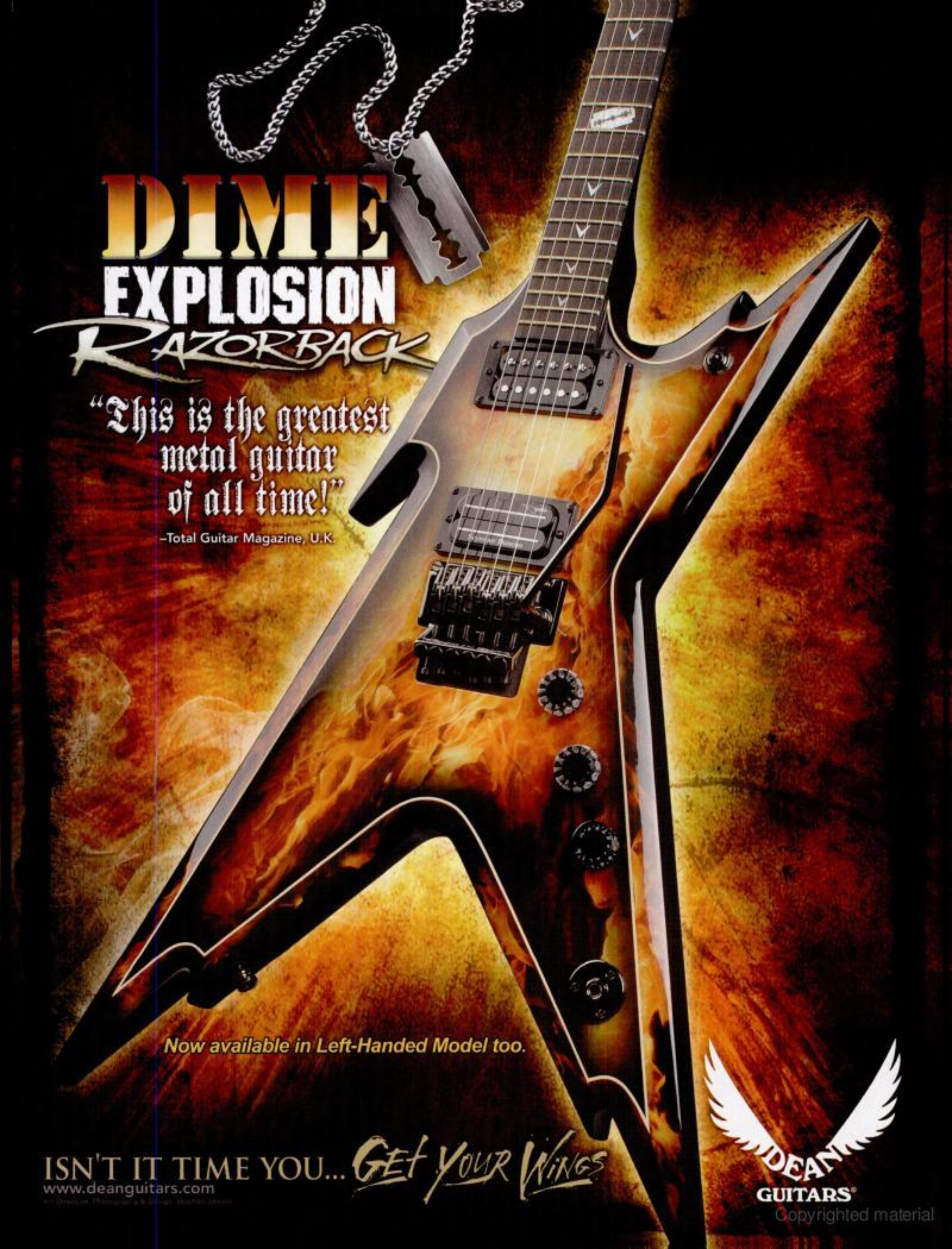
The benefits of this tube/digital hybrid really come into play when you crank up the master volume and work the 5881 tubes hard. High-gain models, like crunch and metal, take on a harmonic complexity that other digital modeling amps can't match, and the clean, twang and blues models sound lively and three-dimensional with dynamic overdrive that responds to your touch. Finally, a modeling amp that a true tube traditionalist can love!

THE BOTTOM LINE

FEW OF US CAN afford a boutique Bogner amp, but the Spider Valve allows us commoners to enjoy some of that elusive Bogner magic while taking advantage of the versatile benefits of digital modeling. With the Spider Valve 212, Line 6 may have created the ultimate gigging amp for tube connoisseurs and digital delinquents alike.

PRO	CON
TRUE TUBE TONE; DIGITAL MODELING VERSATILITY; MORE THAN 300 PRESETS	LIMITED EFFECT PARAMETER SETTINGS

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HEART AND SEOUL

Tregan Firewick Signature II electric guitar

ON DISC

BY ERIC KIRKLAND

KOREAN AND CHINESE guitar production has recently undergone a renaissance courtesy of improved quality controls and high-tech manufacturing processes. Major American guitar producers are taking advantage of this opportunity in a big way, but the low production costs are also opening the door for passionate entrepreneurs like Tregan Guitars' Tony Guarriello.

FEATURES

GUARRIELLO'S SOUTH KOREAN–BUILT designs revolve around an unlikely combination of vintage tonal attributes and wild, if not unusual, forms. His Firewick Signature II uses multiple alder pieces to create the look of an aggressive flame's whipping arms. This is the kind of shape that invokes immediate opinions—it's either going to inspire or repulse you. Matching quilted maple veneer on the body and headstock punctuate the visual theme.

That said, once I started playing the Firewick, its shape became irrelevant, as it plays so effortlessly and produces so many satisfying tones. The smallish bird's-eye maple neck is the heart of the Firewick. A well-rounded hill, narrow width and moderate taper are reminiscent of the sought-after neck attributes found on classic guitars from the mid Sixties and early Eighties. Amber-toned oil seals the Firewick's neck but also add to the worn-in vintage tactility.

Respectable and reliable hardware includes a two-point Wilkinson tremolo and Grover machines. The three Korean-wound pickups feature solid construction, bold Alnico V magnets and powerful voices. Dual push/pull tone knobs dial in the humbuckers' tones and also split them down to single-coil mode.

PERFORMANCE

THE FIRST SOUNDS I experienced from the unplugged Firewick were round and thick with balmy midrange overtones—good qualities for any guitar that's expected to have tonal versatility. Notes responded quickly and simultaneously exhibited what vintage enthusiasts call "sag," a kind of emotional "wobble" in the frequency curve. The guitar also rumbled with enough resonance to suggest that those irregular horns may act as tuning forks for the body.

These attributes were unexpected and got only better when the guitar was amplified. Clean and overdriven applications were equally pleasing and easy to command. Even insanely distorted tones stoked the Firewick's midrange embers into a soothing and controlled glow.



The flame-styled body shape is nicely contoured and provides complete fret access.

TREGAN FIREWICK SIGNATURE II

LIST PRICE: $962.00
MANUFACTURER: T.G. Inc., tregangultars.com
BODY: Alder, quilted maple top
NECK: Oiled bird's-eye maple, bolt-on neck
FINGERBOARD: Maple
SCALE LENGTH: 25 1/2 inches
FRETS: 22
HARDWARE: Wilkinson two-point tremolo, Grover tuners
CONTROLS: Separate push/pull coil-tapping tone knobs for each humbucker, master volume, five-way selector switch
PICKUPS: Two Alnico V–based humbuckers and a single-coil

THE BOTTOM LINE

WHETHER YOU NEED TO warm up a rhythm section with a few clean chords or burn up the stage with a scorching solo, the Firewick Signature II is ready to fan your flames. Tregan's reasonably priced hotrod is one of those special guitars that exudes youthful whimsy and plays with a seasoned feel and classic tone.

PRO	CON
SUPER-COMFORTABLE NECK; VERSATILE, DELIGHTFUL TONES	NO LOCKING TREMOLO OR LOCKING TUNERS OPTION

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

MUMBO JUMBO



IN 1931, C.F. MARTIN & Company introduced the innovative dreadnought-sized guitar with a 14-fret neck, which today is one of the most common steel-string designs. Dubbed the D-series, Martin's dreadnoughts dominated the guitar market of the Thirties, even as Gibson responded with the Jumbo flattop, in 1934, and the Jumbo 35, or J-35, in 1936.

Gibson didn't get a winner until 1942, when the company discontinued the J-35 in favor of the J-45, a 16-inch round-shouldered model named for its price ($45). Known for warm sound and excellent projection, the J-45 became the workhorse of choice among acoustic guitarists and remains in production to this day.

Compared to fancy Gibson flattops, like the J-200 (introduced in 1938), the J-45 was rather plain, with minimal binding and simple dot inlays on a rosewood fretboard. It was constructed of all solid woods—a spruce top and mahogany back, sides and neck—and finished in sunburst to mask imperfections in the wood (especially important in the lean World War II years), although a small batch of natural-finish J-45s were made in 1942. The J-45 also had a comfortably round neck, as opposed to the hard "V" shape of the J-35 neck.

If you're looking for an old J-45, note that in the Sixties the guitar received an adjustable bridge (J-45ADJ), which is known to rob tone. While you can convert the bridge to a nonadjustable model, doing so will diminish the instrument's value. Earlier J-45s are plentiful and, relatively speaking, inexpensive. I recently spotted a 1943 model for $7,995 and a '54 for $3,900, both in excellent condition.

Another option would be to get a new Gibson True Vintage J-45, as shown here. From the nitrocellulose lacquer finish to the tan case with nickel-plated latches, it replicates the original in every way but its price. Expect to pay about $2,650 street. *—Curly Maple*

BUZZ BIN NEW, HIP AND UNDER THE RADAR

RIGHTEOUS REPEATER *SiB Effects Mr. Echo Plus*

ECHO IS WIDELY considered to be the most organic variety of delay. It might not deliver the precision of a digital delay, but an echo's successive repeats are gentle and easy on the ear. Vintage-style tape units are typically considered to sound best, but they are prone to breakdowns and cost more than your average guitar.



SiB's new Mr. Echo Plus is a welcome alternative. It boasts discrete circuitry and tone that's almost as round and warm as SiB's tube-driven Echodrive. The Slam switch lets you momentarily increase the number of repeats to infinity for sonic mayhem, and an input accepts any passive pedal to allow hands-free control over delay time.

GOLD AWARD GUITAR OVERALL VALUE

Most impressive is the delay range of 30 to 550ms, which makes it possible to achieve lovely and accurate delays through even the most distorted signal—an unusual but very desirable attribute in a delay effect. A handful of useable features, solid design ideals and natural tones that are seldom matched in this price range make the SiB Mr. Echo Plus a solid performer in any setting. *—Eric Kirkland*

ON DISC

SIB EFFECTS MR. ECHO PLUS

LIST PRICE: $239.00
MANUFACTURER: SiB Effects, sibfx.com

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A RIG IMPROVEMENT

Native Instruments Guitar Rig 3 Kontrol Edition

BY EMILE MENASCHÉ

AS WITH ITS POPULAR predecessors, Native Instruments Guitar Rig 3 is about as comprehensive a guitar setup as you're likely to find. It's a virtual warehouse populated with 12 amps, a range of cabinets, a collection of mics that can be positioned in different ways, a bushel of effects, and extras, like virtual tape decks and a tuner. Guitar Rig can run as a standalone or as a plug-in within all of the leading Mac and Windows music software. It can work with your existing computer audio hardware or with the awesome optional foot-controller/USB interface, Rig Kontrol 3, which is included in the Kontrol Edition. I tested the latter on a MacBook Pro 2.2. Setup was easy, and after a quick install and computer restart, I was ready to rock.



Footswitches let you scroll through presets and select Crunch or Solo preset modes.

FEATURES

VERSION 3 COMES WITH a range of new features and improvements, while retaining the basic look and feel of the outstanding Guitar Rig 2. Chief among the upgrades is a quartet of new amps, based (I'm guessing from the deliberately mysterious descriptions) on a HiWatt (High White), an Orange (Citrus), a small Fender (Tweed Delight) and a modern two-channel amp called Ultrasonic. Like the models of amps and hardware carried over from previous versions, the new amps sound good and boast surprisingly individual voices. The High White is especially intriguing because it's big and crunchy, but cleaner than, say, the "Plexi" emulations from the same era of British amp making. It's an underrated sound that's hard to capture even when you have the real hardware and good mics.

The new Matched Cabinet feature simplifies amp configuration by automatically selecting an ideal speaker setup for any amp you choose. It's not as elaborate as Guitar Rig's previous rather deep cabinet setup, but if you want that level customization, the old Cabinets & Mics feature is available, too.

Six new effect modules include well-done emulations of the Roland Space Echo and the Electro-Harmonix Memory Man delay, a ring modulator, an EQ, a very tweakable distortion called Sledge Hammer, and Real Wah, which can be operated with the Rig Kontrol's foot pedal.

The icing on the cake is the cleaner and more readable user interface, which makes creating and organizing your own sounds much easier than before. The Live View shows the control assignment of every button on the Rig Kontrol, making the Rig more viable as a stage device. Lots of other improvements make the whole experience less about computer programming and more about jamming with killer guitar sounds. To see every piece in an elaborate setup still requires scrolling, but otherwise, operation is a breeze.

PERFORMANCE

THE OLD VERSION OF Guitar Rig sounded really good—I remember A/B-ing it with a miked tube amp and getting too close to call between the two—so I was curious to see how much the Native Instrument techs improved the tone. I didn't find a huge difference in the sound, but the feel—perhaps helped by the MacBook's processing power—seemed much more amplike to me. As with Rig 2, all my guitars retained their own sonic personalities.

After testing (and liking) a range of presets, which cover every electric guitar style (and beyond), I went to work on a classic-rock style slide recording session. I toted the MacBook Pro and Rig Kontrol to the studio in one messenger bag, got set up in about two minutes and used the software to emulate one of my own hardware amp rigs. The Fenderesque Tweed Delight was fronted by a Skreamer overdrive pedal and Stomp Compressor and followed by an outboard Quad Delay and Spring Reverb. I ended up with a responsive, dynamic tone that met the session's needs perfectly and translated really well to the recorder—which was getting a direct feed from one of the Rig Kontrol's two 1/4-inch outputs. Listening back, what stood out was the ambience provided by the speaker cabinet's "air" feature; the guitar sounded like it was recorded in a room.

A challenge of playing through such a feature-laden program is that its very flexibility can become a distraction. But Guitar Rig 3 delivered such good core tone that I forgot about the software and focused on my own playing, as I would playing through a regular amp.

NATIVE INSTRUMENTS GUITAR RIG 3 KONTROL EDITION

LIST PRICES: Guitar Rig 3 Kontrol Edition, $579.00; Guitar Rig Software Edition, $339.00
MANUFACTURER: Native Instruments, native-instruments.com
INTERFACES: Standalone, VST, Audio Units, RTAS (Pro Tools 7), ASIO, Core Audio, DirectSound
MINIMUM SYSTEM REQUIREMENTS: Mac OS 10.4.x, G4 1.4GHz or Intel Core Duo 1.66GHz, 512MB RAM; Windows XP + Service Pack 2 or Windows Vista (32-bit), Pentium/Athlon XP 1.4 GHz, 512MB RAM; USB 2.0

GUITAR RIG 3 SOFTWARE

MODELS: 12 guitar and bass amp models, 17 guitar and six bass cabinets, four rotary speakers and nine microphones, 44 guitar effects, Matched Cabinet module for instant creation of tried-and-true rigs
MAIN FEATURES: Intelligent preset management for fast access to sounds by styles; Live View for performing onstage; Dynamic Tube Response technology; integrated virtual tuner, metronome, loop machine and two tape-deck modules

RIG KONTROL 3 CONTROLLER AND AUDIO/MIDI INTERFACE

MAIN FEATURES: Bidirectional communication with software; four-digit status LED display; 24-bit/192kHz USB 2.0 audio interface; control features (switches, pedal, and displays) can be used independent of the audio/MIDI interface selected in Guitar Rig's 3 Audio and MIDI Setup; control data can be recorded to a sequencer automation track; powered via USB 2.0
CONTROLS: One pedal; nine switches (one under pedal), each with status LED; individual gain controls per channel and signal/peak LEDs
INPUTS: Two 1/4-inch TRS with instrument preamps, two 1/4-inch pedal for expression and volume pedals or switch boxes
OUTPUTS: Two 1/4-inch TRS with high/low switch and signal LED meters, 1/4-inch headphone with level control
DIGITAL I/O: MIDI with activity LEDs; USB 2.0



THE BOTTOM LINE

WHEN YOU COMBINE A massive array of sonic possibilities with satisfying tone, you have a recipe for sonic ambrosia. Couple that with an excellent foot controller and a simplified user interface, and Guitar Rig 3 is a successful and worthy update, indeed.

PRO	CON
EXCELLENT TONE; A HUGE ARRAY OF AMPS, EFFECTS, SPEAKERS, UTILITIES AND MICS; IMPROVED FOOT CONTROLLER	PROCESSOR INTENSIVE MODELING REQUIRES FAST COMPUTER; ONLY ONE BASS AMP MODEL; RIG KONTROL INTERFACE HAS NO MIC INPUT

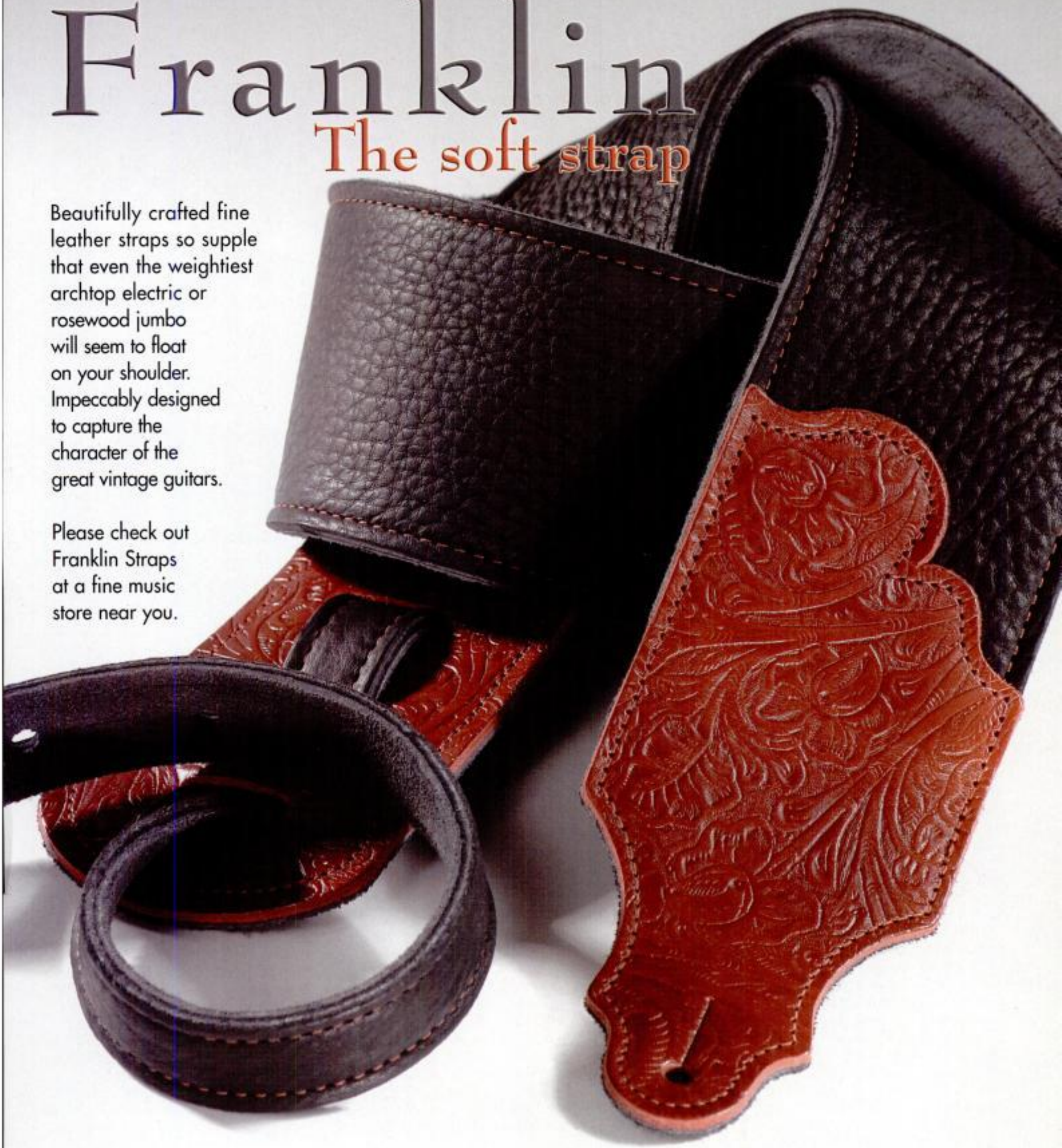
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MOVING IN STEREO

Zoom H4 Handy Recorder

BY CHRIS GILL

THE WORLD MAY NOT become in our lifetime like the version Ridley Scott envisioned in *Blade Runner*, with flying spinner cars and humanlike replicants. Fortunately, though, we can enjoy futuristic handheld wonder technology like the Zoom H4 Handy Recorder, which would have made even a jaded soul like Inspector Deckard drool with envy. The Zoom H4 functions like three separate products—a stereo field recorder, a four-track studio and a USB audio interface—and comes in a lightweight shiny silver package that looks like Spock's stun gun.

Although your bass player will probably yell, "Don't tase me, bro!" when you point it in his direction, the Zoom H4 is a musician-friendly device that's easier to use than an iPod or cell phone. Thanks to its pro-level sound quality and compact design, the H4 makes the entire world your recording studio. Maybe you'll record your next big hit in an airport men's room stall—just beware of that senator with the wide stance who wants to sing backup.



ZOOM H4 HANDY RECORDER

LIST PRICE: $499.99
MANUFACTURER: Zoom, samsontech.com
RECORDING MEDIA: SD card (up to 2GB)
RECORDING TIME: 190 minutes on 2GB card (WAV 16-bit 44.1kHz stereo)
RECORDING FORMATS: WAV 16- or 24-bit, 44.1 or 48kHz (Four-Track mode records 16-bit 44.1kHz WAV); MP3 48, 56, 64, 80, 96, 112, 128, 128, 160, 192, 224, 256, 320kbps or VBR 44.1kHz
LCD: 128x64dpi
EFFECTS: Two modules, 53 types, 60 patches plus tuner and metronome
MICS: Built-in unidirectional condenser
PHANTOM POWER: 48 or 24 volts
OUTPUTS: 1/8-inch master, 1/8-inch headphone
INPUTS: Two combo (XLR and 1/4-inch)
OTHER: USB 2.0 mini jack, AA battery or AC adapter power



A pair of combination jacks let you plug in external XLR or 1/4-inch mics or instruments.

FEATURES

ZOOM PACKED A TON of features into this little box, including a pair of condenser mics arranged in an X-Y configuration, a pair of combination XLR/1/4-inch inputs for external mics and instruments, a mini USB jack to interface with a computer, and a brightly lit display that glows in a groovy lime-green tint. There are also 1/8-inch line and headphone outputs (but no built-in speaker, so you'll need to use headphones to monitor recordings in the field), mic and input gain switches, a jog dial and a variety of multifunction buttons, including a menu key with joystick-like four-way action and push-button functions. The recorder operates for about four hours on a pair of AA batteries (an AC adapter is also included), and all data is recorded to a compact SD disc; the H4 accommodates discs with up to two-gigabyte capacity.

Like any good Zoom product, the H4 includes an impressive selection of effects. In Stereo Recorder mode, you get a selection of four mic models and a compressor/limiter. In Four-Track mode, the effect selection is more robust and essentially identical to that of Zoom's G2 multi-effect pedal, allowing you to use preamp modeling and effect modules simultaneously.

Two condenser mics are arranged in an X-Y pattern for optimum stereo recording.

The four-way/pushbutton menu key makes it easy to navigate menus.



The preamp module includes a selection of 22 guitar, acoustic and bass amp models plus a variety of mic preamps. The effect module lets you select any one of 25 effects, such as auto wah, phase shifting, ring modulation, pitch shifting, delay and reverb. All the modules include a good variety of adjustable parameters that you can tweak to your heart's content, and you can store 10 of your own effect creations or use any of the 50 factory presets. Best of all, these effects also function when you use the H4 as a USB interface, but only when the sampling rate is set to 44.1kHz.

The H4 records uncompressed WAV files as well as compressed MP3s with a selection of 13 different bit rates. In stereo mode you can record either in WAV (16- or 24-bit at 44.1, 48 or 96kHz) or MP3 format, but the four-track recorder lets you record only 16-bit 44.1kHz WAV files. When functioning as a USB interface, the H4 converts audio to 16-bit, 44.1 or 48kHz digital data.

PERFORMANCE

ALTHOUGH THE H4 is priced lower than many stereo mics, it produces pro-quality recordings even when using the built-in microphones. The mic and input gain switches have only coarse lo, mid and high settings—if you need to fine tune input gain, you need to step through several menus to make adjustments. The limiter helps prevent overload distortion, which is especially helpful when recording a live band or overly dynamic solo performer, but the compressor setting is a bit heavy-handed. Most external mics work well, but I nearly had to max the gain when working with condenser mics (the H4 also offers 48 and 24 volts of phantom power).

The Four-Track mode is basic (especially its editing functions), but it's great for capturing ideas away from a fully featured studio. Note that you can record only two tracks simultaneously. If you need more advanced recording and editing capabilities, the H4 comes with Cubase SE software that you can use with a Mac- or Windows-compatible computer while employing the H4 as a USB interface.

THE BOTTOM LINE

IF YOU'RE LOOKING for a handheld stereo field recorder, the H4 offers incredible value. With its four-track and USB interface functions plus built-in effects, it outperforms similar products priced twice as much, and without sacrificing sound quality. A true winner.

PRO	CON
EXCELLENT AUDIO QUALITY, VERSATILE EFFECTS, EXTERNAL MIC/INSTRUMENT INPUTS	LIMITED FOUR-TRACK RECORDING FUNCTIONS

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DnR guitars, braceade.com



T-Rex
Fuel Tank Juicy Lucy power supply

The Juicy Lucy is the latest **member** of T-Rex Engineering Fuel **Tank** power supplies. With five **isolated** 12-volt outputs and a full **set of** standard and customized **power** cables, Fuel Tank Juicy Lu**cy will** power every T-Rex pedal, **and then** some. Each of Juicy Lucy's **five** isolated outputs delivers **300mA of** 12-volt power and comes **with all** the cables you need to p**ower your** pedals and keep your bo**ard clutter-**free. The Juicy Lucy has a **Current** Doubler feature that lets **you** combine two outputs to **deliver a** staggering 600mA of 12-**volt power,** while the link cables lets **you power** up to five 60mA pedals **off a single** Juicy Lucy output.

List Price: $269.00

Dana B. Goods, danabg**oods.com**



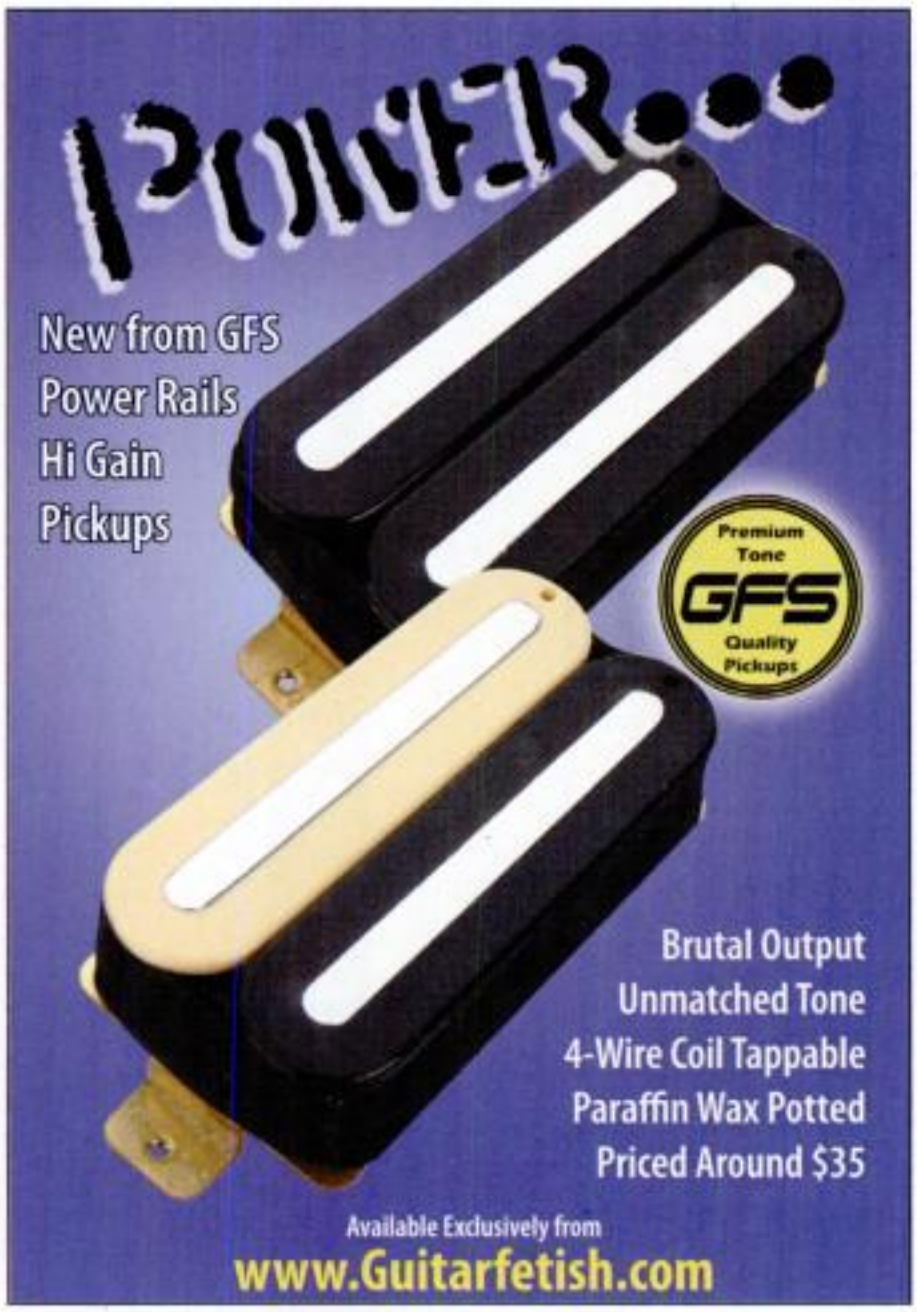
Stage Ninja
Retractable cable system

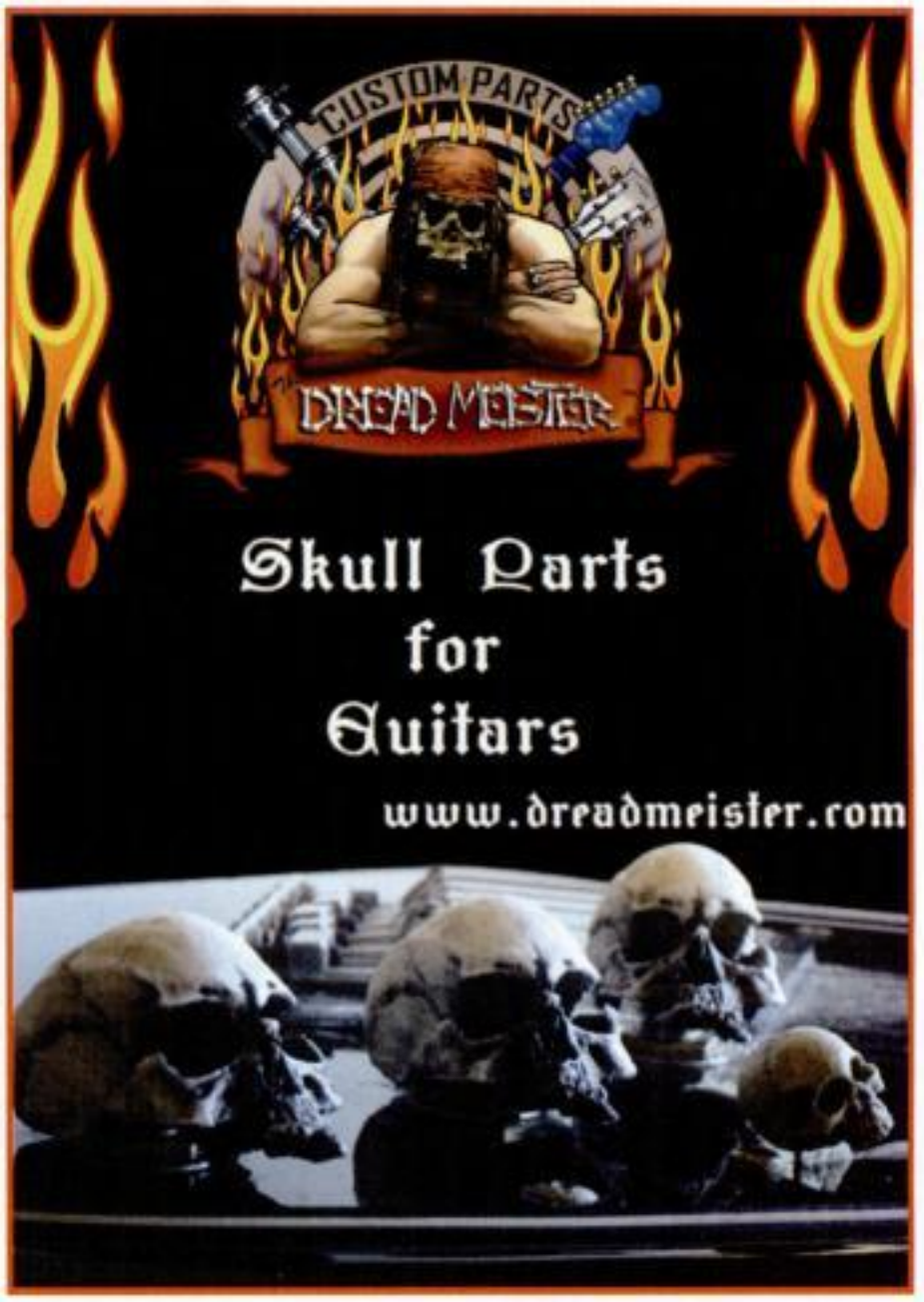
The Stage Ninja INS-26S retractable guitar cable is an automatic cord-winding system. Simply pull the cable to desired length, plug in and pull again to retract excess cable into damage-resistant housing. The Stage Ninja cable system has a 26-foot total cable length, and multiple units can be stacked. The Stage Ninja features braided-shield cable for superior clarity and comes standard with Neutrik NP2X connectors. XLR versions are also available.

List Price: $59.99

Stage Ninja, stageninja.net

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DEEP IN THE POCKET

Henman-Bevilacqua B4 bass

BY ED FRIEDLAND

IN PURSUIT OF THE ultimate, a connoisseur will search far and wide—and pay dearly for the pleasure of owning a unique, one-of-a-kind item. Henman-Bevilacqua is a newcomer to the musical instrument market, and it has targeted these very particular consumers with its B4 bass. And if you have to ask how much it costs, you probably can't afford it.

FEATURES

THE UNDERSTATED DARK brown open-grain satin finish, simple lines and passive electronics represent Hen-Bev's minimalist esthetic. In spite of its unassuming presence, the B4 has unique technology under the hood and, aside from its pickups and tuning gear assembly, is completely handbuilt.

The uniquely shaped headstock is thin, with rounded edges, a flamed maple cap and body-matching finish. It's outfitted with aluminum Sperzel locking tuners that have an anodized clear-coat finish and hand-milled door-lock-shaped thumb wheels stamped with the HB logo—a nice custom touch. The 1.7-inch bell brass nut is finished in silver to match the rest of the hardware.

The satin-finished five-piece African sapele neck has a dense, tight grain pattern that transfers vibration well and feels good under the hand. Twenty-four nickel-silver frets sit on the black Filipino ebony fingerboard, which is adorned with aluminum fret-marker dots positioned between the E and A strings. The Tension Free neck design was developed by David Bunker and was first seen on the early Nineties U.S.-made Ibanez ATK bass, as well as PBC and Trekker basses.

Hen-Bev comes by this technology honestly, as luthier Scotty Bevilacqua worked with Bunker for 15 years as his apprentice, eventually going on to build custom axes for luminaries like Govt. Mule's Allen Woody and the Red Hot Chili Peppers' Flea. The neck design places the string tension on a 3/8-inch cold-rolled steel square truss bar instead of the wood itself for greater sustain and resonance. As a result, the B4 has remarkable sustain and clarity: the open string's fundamental seems to ring forever. While the truss rod is not traditional, neck relief is still adjustable via a 5/32-inch Allen screw hidden under an extra screw on the neck plate.

The body is a one-piece Honduras mahogany with a figured North American maple top, though the dark finish hides much of the detail. Its rather basic shape recalls the Jazz bass but with a decidedly modern slant. Though nicely tapered, it is a chunky 1.8 inches at its thickest points.

The individual through-the-body bridge is another Bunker design concept and also contributes to the B4's sustain. Each string essentially has its own bridge that mounts through the body. They are joined together on the back of the bass with a mounting plate that houses the adjustment screws. The bridge is made entirely from bell brass and each part is hand machined. The one-piece brushed aluminum "ashtray" bridge cover looks both retro and post-modern, but I took it off to make the bass more playable.

The passive EMG HZ pickups were a surprising choice for an instrument in this price range, but their ultra-clear, high-frequency response fit the bright sonic profile Hen-Bev had in mind. The company plans to make other pickups optional.

PERFORMANCE

WHILE THE LOOK OF THE B4 is fairly traditional, the tone is decidedly modern and, unplugged, it has a lively snap. The guitar's bell-like clarity may be too bright for some tastes, but with a versatile amp you can sculpt a darker tone that will still have cutting power. Soloing the neck pickup produces a thick, chunky tone with edge that fills out the bottom nicely, and running both pickups at full volume adds detail to the tone, making the B4 great for slapping or picking. The bridge pickup delivers a tight and compressed sound that is slightly lower in volume due to the pickup's close proximity to the bridge.

THE BOTTOM LINE

THE HEN-BEV B4'S modern tone may be too edgy and ringing for traditionalists, and the price tag represents big money. It's true that building a custom bass in the U.S. with so many handmade parts is expensive, but the B4's minimalist design tends to overshadow the instrument's uniqueness. But if you are a connoisseur (with deep pockets) and a taste for modern tone, the B4 just might be your ultimate prize.

PRO	CON
GREAT SUSTAIN; UNIQUE, HAND-CRAFTED QUALITY	EXPENSIVE

ON DISC

HENMAN-BEVILACQUA B4 BASS

LIST PRICE: $5,900.00
MANUFACTURER: Henman-Bevilacqua Guitars, henbev.com
BODY: Honduran mahogany, figured maple top
NECK: Five-piece African sapele, bolt-on
FINGERBOARD: Filipino ebony
FRETS: 24
SCALE: 34 inches
PICKUPS: Two EMG HZ pickups
ELECTRONICS: Passive volume, volume, master tone
NUT WIDTH: 1.7 inches
EXTRAS: Heavy-duty aluminum hardshell case, DVD with neck- and bridge-adjustment videos, wrenches and leather strap



Sperzel locking tuners are a big plus.

The B4's body recalls the Jazz bass shape, with a modern slant.

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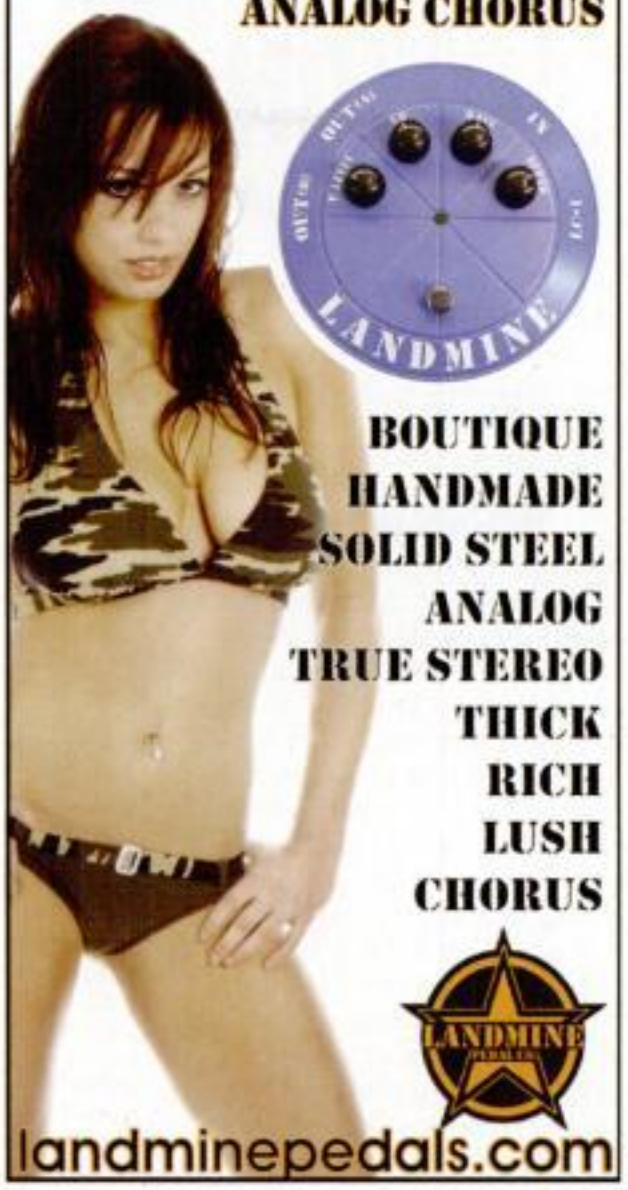
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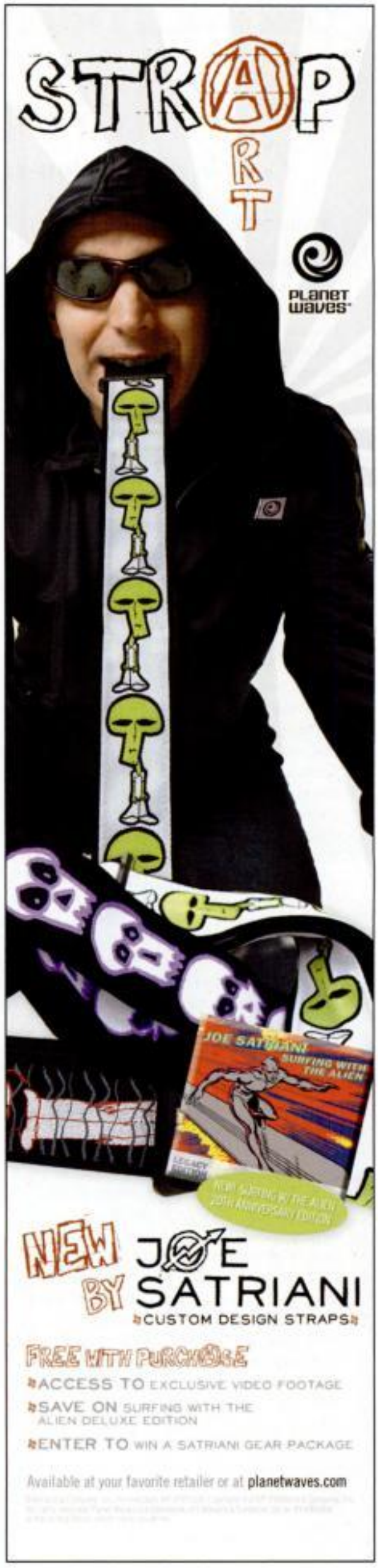
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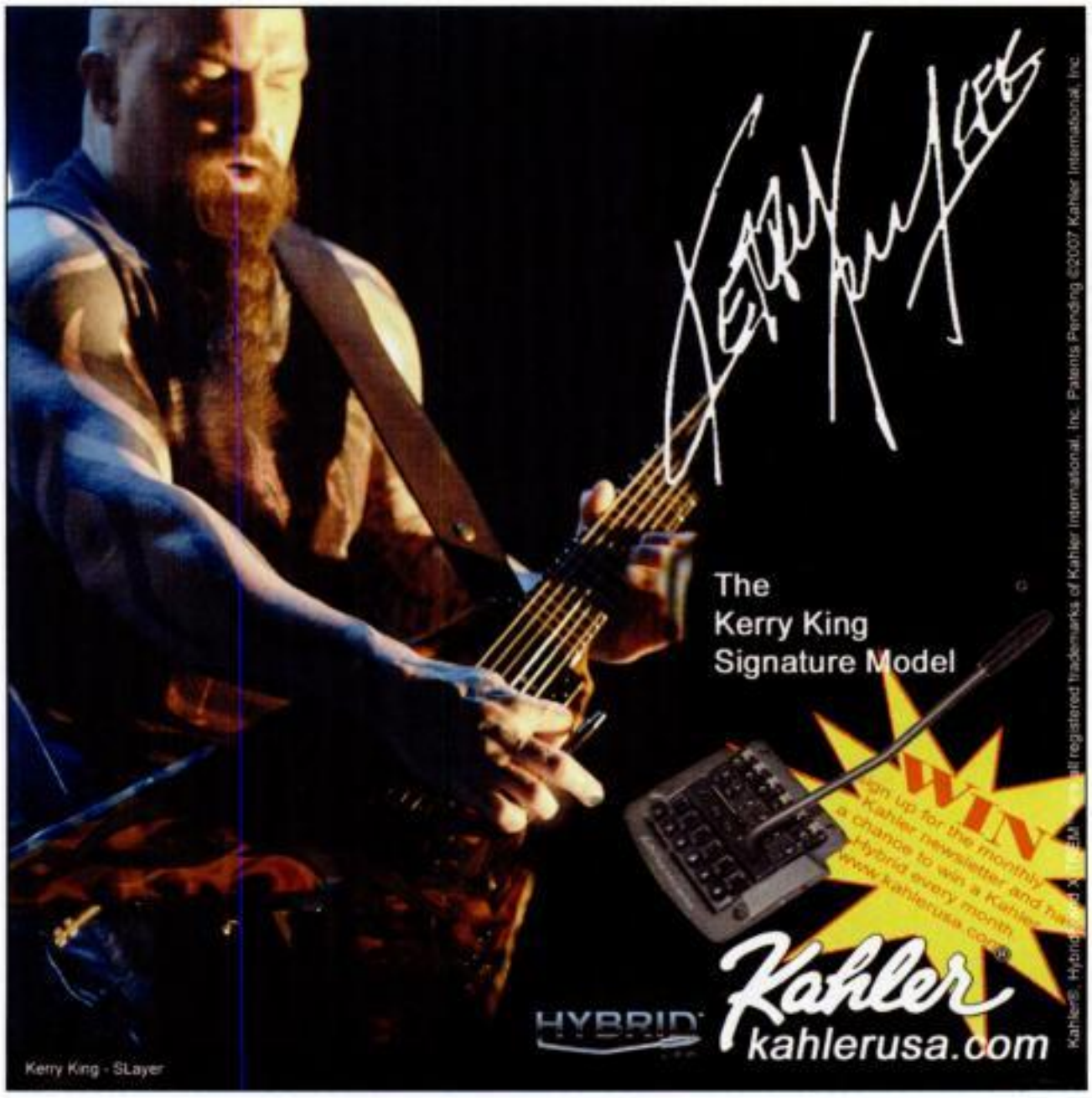
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GUT REACTION

Carvin NS1 nylon-string synth-access MIDI guitar

BY CHRIS GILL

TWENTY YEARS AGO, the nylon-string guitar and the guitar synthesizer occupied distinctly opposite ends of the musical spectrum. The nylon-string guitar was the preferred instrument of staunch traditionalists who demanded tonal purity when playing classical or flamenco compositions, while the guitar synthesizer found favor with experimental-minded musicians who found the tonal and textural range of a standard electric guitar too limited.

Fast-forward to the present, where these two instruments have formed a perfect union with the Carvin NS1. The marriage of the nylon-string guitar and guitar synth actually makes good sense, because the playing techniques used by most nylon-string players are ideal for getting the most out of a guitar synth. The wider string spacing makes it easier for guitarists to play notes cleanly and to play bass lines and melodies simultaneously. Rich nylon-string tones also seem to naturally blend with sampled string sections and synthesized pads. As a result, the NS1 offers both the nylon-string purist and guitar-synth adventurer plenty of playing satisfaction.

FEATURES

THE CARVIN NS1 has the chambered solidbody-style construction favored by most electric nylon-string guitars these days. The chambers provide the resonance and sustain characteristics of an acoustic guitar. As a result, the NS1 sounds great unplugged and produces surprising volume output. The tone only gets better when the NS1 is plugged into a good acoustic guitar amp system.

The top is elegantly adorned with three stacked concentric control knobs and a mini toggle switch, providing flexible control of EQ and synth functions without detracting from the NS1's classy appearance. The knob located closest to the player's right hand provides individual control of guitar and synth volume, the middle knob controls mid boost/cut and mid sweep and the rearmost knob controls treble and bass boost/cut. The three-position mini toggle scrolls up or down through patches and presets and is spring loaded, so the switch returns to standby when released.

A Graphtech hexaphonic pickup system consisting of separate saddle-mounted pickups for each string outputs natural-sounding piezo pickup tones and signals that an external MIDI guitar-synth system like a Roland GR33 or VG88 can convert via a 13-pin guitar-synth cable. If you want to use the NS1 purely as an electric nylon-string guitar, the guitar also features a separate 1/4-inch output.

PERFORMANCE

CLEANLY PLAYED NOTES are the key to getting a guitar synth to track well, and the NS1 greatly assists guitarists with this goal by being exceptionally comfortable to play. The neck has a flat, fast profile similar to an expensive handmade flamenco guitar, and the silky fretwork combined with the semiflat radius makes it easy to fret notes without any unwanted deadened strings or buzzes. Unlike many nylon-string electrics, the NS1 does not make concessions and compromises to appease standard electric players who prefer a narrower neck, but this is a good thing both for players accustomed to nylon-string acoustics and synth guitarists, who want a guitar that provides clean, well-defined notes.

I tried the NS1 with a Roland GR33 and found that the NS1 tracked impressively right out of the box. Percussive synth tones with fast attack responded perfectly to fast-picked lines with no perceivable time lag or glitching. Whereas many guitar controllers can make you feel a step or two removed from the synth, the NS1 feels as natural as when you're playing an electric guitar.

The NS1's amplified acoustic tones sound round, warm and mellow as well. The Graphtech pickup exhibits none of the harsh, percussive spikes that plague many piezo pickup systems. Even if you don't plan on using the guitar-synth functions, the NS1 is worth serious consideration for its natural-sounding amplified nylon-string tones.

THE BOTTOM LINE

IF YOU ALWAYS WANTED to explore a guitar synth, the Carvin NS1 is a great choice for a first controller. If you own a guitar synth but aren't satisfied with your controller, the NS1 is a highly recommended upgrade even if you aren't a nylon-string specialist. At its core it's a great guitar, and that's what it's all about.

PRO	CON
EXCEPTIONAL AMPLIFIED TONE; FAST SYNTH TRACKING; STELLAR PLAYABILITY	FINGERBOARD MAY BE TOO WIDE FOR NON-NYLON PLAYERS

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SCALE LENGTH: 25 1/2 inches
FRETS: 21
BRIDGE: Ebony
TUNERS: Classical-style
PICKUP: Graphtech hexaphonic
ELECTRONICS: Graphtech preamp, guitar and synth volume, mid cut/boost and sweep, treble and bass boost/cut
OUTPUTS: 1/4-inch (guitar), 13-pin (synth and guitar)

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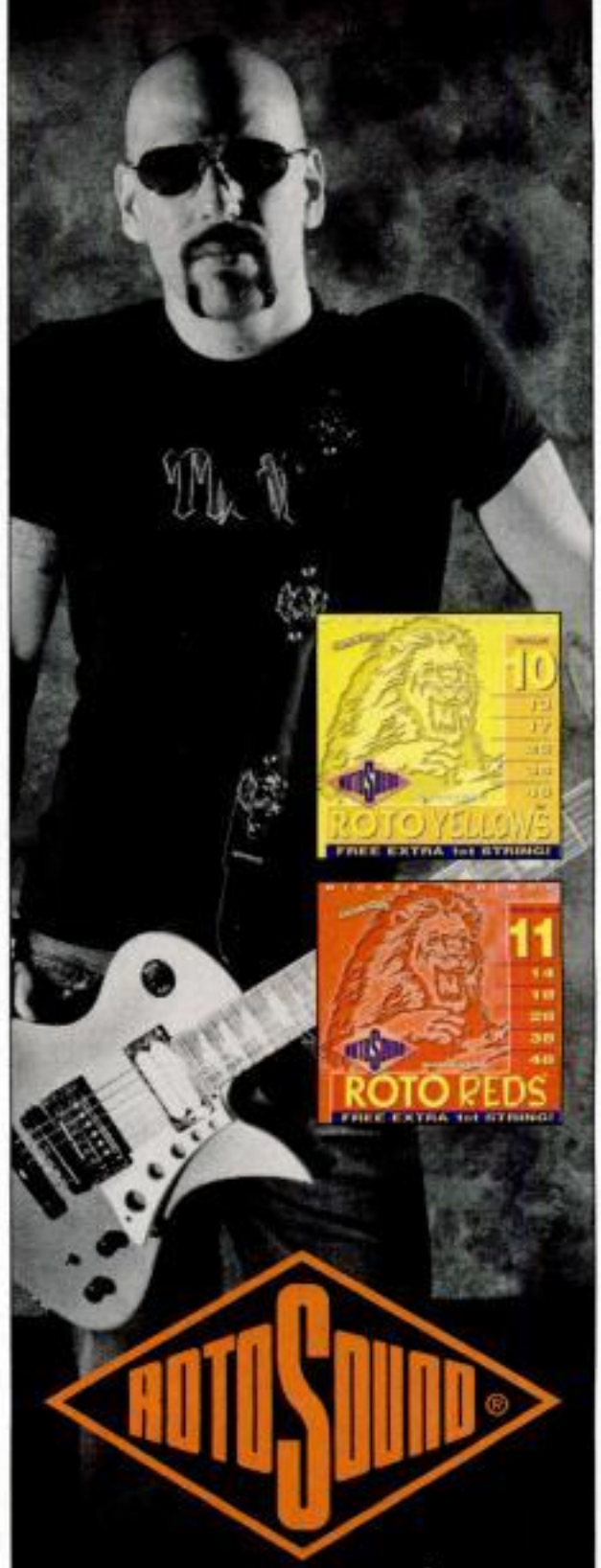
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WATTS THE DEAL?

Power isn't the only difference between 50- and 100-watt versions of the same amp. Matt Bruck explains.



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I'm shopping for a tube amp and see that almost all brand names make both a 50- and 100-watt version of the same amp. Besides the obvious differences in power, is there any difference in the sound of 50- and 100-watt versions of the same amp? And will a speaker cabinet sound different when used with amps of different wattages?

—Mike Qualey
Cleveland, OH

★ ★ ★ ★ ★

To my ears, there is a sonic difference. What's more, there is a performance difference between the two. One-hundred-watt amps are kind of like high-performance sports cars: you need a lot of room and space to operate them at peak performance. A 100-watt amp is going to have to get louder than a 50-watt amp to cross the thresholds of output distortion, harmonic feedback and compression—three of the most important contributors to desirable amplifier performance and tone. In general, 100-watt amps are great if you play in big places or are recording, but for most of us those freedoms are unrealistic. All the important factors I just mentioned all occur earlier, at lower volumes, when using a 50-watt amp.

In addition, a speaker cabinet will react differently to 100 watts versus 50 watts. It all depends mostly on the wattage of the speakers and how much power is driving them. This will determine how much they will distort and how efficiently or inefficiently they will reproduce they signal they are being fed.

The bottom line: a 50-watt version and a 100-watt version of the same model amp may sound similar and share core tonal characteristics, but in my opinion they don't really sound the same. Hope you find all this helpful.

This may sound like a silly question, but I have an old Hiwatt Custom 100-watt DR103 that I bought used in 1987. I play it through a Marshall JCM800 cabinet, and even today it sounds great. I haven't had the tubes changed in several years. They're still twinkling when I look in the back, and like I said, the amp still sounds great to me. Should I change them? Have I lost tone quality gradually without noticing? What would you recommend?

—Gary Blake
Mount Hope, ON

★ ★ ★ ★ ★

If you're happy with the way the amp sounds, I suggest leaving it as it is. I've bought vintage amps that were 30 to 40 years old and had plenty of miles on the tubes, yet they still sounded amazing.

There are three points worth considering on this topic. First, vintage tubes tend to have been manufactured at higher quality levels than modern valves. Bearing this in mind, it makes sense that the older tubes still deliver desirable performance and tone. Second, retubing an amp can change its tone, not drastically perhaps but enough that you may decide you preferred the previous set. (Note that you may also find you like the sound of the new tubes. I've heard of a certain famous guitarist playing with dozens of 12AX7s in his vintage Marshall 100-watt until he finds the combination of three tubes whose sound he likes most.)

Third, if you decide to retube your amp, label each of the old tubes with respect to its socket; use a Sharpie magic marker and write the socket number on each tube. If you don't like the results of the retube, you can always return the old tubes to their respective sockets and get the sound you had before.



FENDER BLUES JUNIOR

I have a Fender Strat that I run straight to a Fender Blues Junior. I can get a great clean or overdriven sound out of the amp at moderate volumes for a nice classic rock sound, but I want to get a little more crunch out of the amp for leads and solos. I have a DigiTech Bad Monkey pedal, but it just doesn't add enough boost, and I don't want to ruin the amp's natural sound with too many effects. Would you recommend a change to a more powerful set of tubes? The tubes that are in the amp now are a set of three 12AX7s and two EL84s. What do you recommend?

—Marc Pompetti

★ ★ ★ ★ ★

Frankly, I think the amp is rather limited for your tonal goals. While your instinct to use more powerful tubes seems correct, the reality is that EL84s are only going to deliver so much power regardless of who manufacturers them. (Bear in mind that the 12AX7s are preamp tubes and only serve to shape the tone rather than amplify it.) While some players will modify an amp to run on different output tubes, I don't advocate this.

I recommend you consider one of two options: either purchase an amp that can satisfy all of your tonal goals or purchase a second amp that does what the Blues Junior can't and switch between them using an A/B/Y switch. To me, these seem the best scenarios. Whichever you choose, good luck.

HIWATT CUSTOM 100-WATT DR103



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MADE IN CHINA

For Eminence, Epiphone and a host of other musical instrument makers, China is the new front in the battle for low-cost, high-quality manufacturing.

BY TERRY BUDDINGH

IT'S NO SECRET that a large portion of the United States' consumer products manufacturing has migrated to China. And if you haven't noticed, many of the country's musical instrument companies are following this trend.

Initially, this migration was driven primarily by China's low production costs (due in part to the country's low cost of living). In the past year or so, however, a new trend has begun to emerge among the musical instrument companies working in China. Rather than seeing Chinese manufacturing as simply a means to lowering production costs even further, these companies are taking advantage of China's improved quality standards to bring a higher level of value to products that are already produced at low cost. In addition, some companies are going a step further, using creative ways to engage the customer with a variety of tempting aftermarket options that previously were cost prohibitive.

Although China's manufacturing industry has gained notoriety over the past year for various problems, including tainted pet food and children's toys manufactured with lead paint, these issues have been the exception rather than the norm. For that matter, some American musical instrument companies are leading the way by building their own facilities in China rather than simply farming out work to independent factories there, allowing them to oversee and maintain their high quality standards.

This was in strong evidence during my recent trip to China. I spent many weeks visiting the factories of U.S. musical instrument manufacturers and getting a first-hand



ALL PHOTOGRAPHS BY TERRY BUDDINGH

▶ **Following their afternoon break, Eminence workers prepare to resume assembling speakers.**

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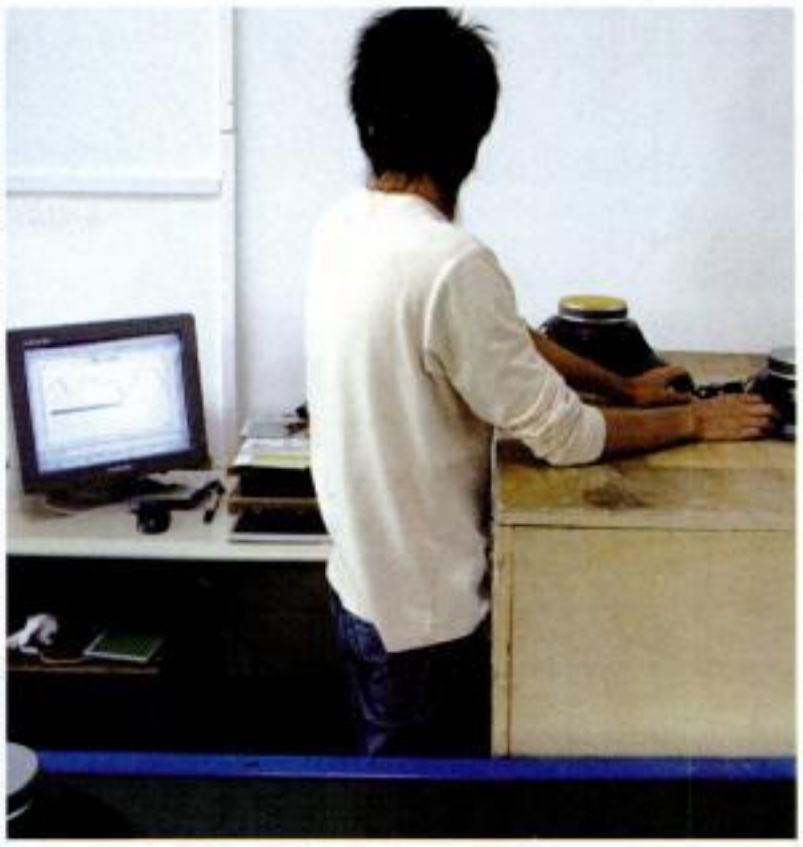
look at how China's production and quality are changing the business for the better. Nowhere was this more apparent than at Epiphone's guitar factory in Qingdao and Eminence's new factory in Dongguan, where the company is producing its latest speaker design collaboration, the Crate Blackheart amplifiers.

made it the go-to company for custom voiced speakers over many decades.

"And don't worry, we have no intentions of closing the Kentucky factory," asserts Eminence's Chris Rose. "The Dongguan factory is there to serve our clients in China, and the Kentucky factory will continue to serve our clients in the U.S."



▲ Blackheart amp designer Pyotr Belov examines circuit board assemblies at Eminence Dongguan.



▲ To insure consistency, Eminence tests every speaker as it comes off the line.



▲ Belov puts a newly assembled Blackheart through its paces.

EMINENCE DONGGUAN AND THE NEW CRATE BLACKHEART AMPS

FROM ITS FACTORY in the serene rural countryside east of Louisville, Kentucky, Eminence has been supplying speakers to just about every amp manufacturer in the U.S. for more than 40 years. As amp companies began moving production to China, it was clear that Eminence needed to follow the migration to maintain its position among the industry's leading suppliers. So last year, Eminence opened its own production facilities in Dongguan, just north of China's fastest-growing city, Shenzhen.

The folks at Eminence built a new factory from the ground up, one that borrows from the decades of hard-won production refinements learned in the Kentucky factory. Essentially, they built a replica of the Kentucky assembly line, incorporating refinements when they could. Having visited both factories recently, I can attest that the two operations are indeed very similar. That was the whole idea—to duplicate the Kentucky factory's highly regarded reputation for consistent quality while maintaining Eminence's unique interactive relationship with manufacturers that has

Eminence recently teamed-up with the folks at Loud Technologies and Crate to develop a new line of amps designed by boutique amp guru Pyotr Belov. Breaking new ground in the affordable boutique category, these new Blackheart amps are designed to boutique specs and standards. The only difference is that they're built in China. Eminence worked closely with Belov to develop different speakers that perfectly complement the Blackheart cabinets, which are available in both open- and closed-back configurations.

Says Belov, "The speaker in the open-back combo has more of an American voice, and the speaker in the closed-back cab has more of a British voice. Each speaker can handle 75 watts, and since the Blackhearts are low-powered heads, we worked on getting the highest possible sensitivity to get the most volume and dynamics. I've worked with the guys at Eminence before, so it only took a few samples to get the sound exactly right for both cabs."

In response to the growing DIY amp mod community, the Blackheart crew is taking another step forward by actually encouraging modifications and upgrades. Teaming with popular aftermarket suppliers Mercury Magnetics and Mojo Musical Supply, the group developed transformer upgrades and mod kits—including vintage-style turret boards—in conjunction with the Blackheart amps. This is a wild departure from the old days, when manufacturers would discourage even the simplest mods by violating the buyer's warranty. It's also a clue that the mod market is getting stronger and we may see more mod-friendly products as other manufacturers acknowledge this growing community.

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EPIPHONE QINGDAO

EPIPHONE HAS A RICH history of international instrument making. As detailed in this month's feature story, the company started in Turkey before emigrating in 1903 to the U.S. In the Seventies, Epiphone continued its global journey as its manufacturing migrated to Japan and, eventually, to Korea, which was the key stepping stone to the factory in Qingdao.

Epiphone president Jim Rosenberg explains, "In January 1993, we opened an Epiphone office in Seoul, Korea. Instead of just working with the large guitar factories at the top level, we forged close relationships with the parts and materials suppliers. Working with them directly, we developed our own higher-quality parts: from pickups to switches to knobs to hardware. We designed and made our own tooling, too."

When Epiphone opened its factory in Qingdao in 2002, it retained its close ties with its Korean parts suppliers, and these exclusive high-quality parts are still a key element that separates Epiphone guitars from other import guitars. Certainly, the advantages of manufacturing in China have allowed the company to keep its prices low without compromising the quality of its parts. But a guitar is more than just a bunch of parts; skilled woodwork and careful assembly are essential elements of a quality instrument, too. And Epiphone has the unique advantage of being able to tap into the skilled resources of its famous corporate cousin, Gibson.

In fact, Epiphone's Qingdao factory was designed and set up by some of Gibson's most experienced workers, and the site is currently managed by former Gibson Nashville plant manager Scott Lewis, who constantly monitors all the production on a daily basis and sees that every detail is executed to the highest possible standards. Quality is difficult to maintain without constant diligence, and this is as true in China as it is in any other place in the world.

There is also no substitute for experience, and having an expert guitar-building mentor like Scott Lewis onsite every day is essential to maintaining high-quality workmanship. The results are evident, from the careful fretwork to the flawless finishes. It's a key element that keeps Epiphone ahead of the pack, and it's also an important contributor to the company's success.



▲ On a recent Qingdao factory tour, Epiphone president Jim Rosenberg (left) points out manufacturing details on an Epiphone Les Paul body to Gibson Corporation president Dave Berryman (holding top).



▲ Racks of Les Paul bodies await final assembly at Epiphone Qingdao.



▲ Epiphone Casino sides

Visiting Epiphone's Qingdao factory last October, I noticed how every detail of production—from wood storage and selection to sanding and painting to final assembly—was accomplished with the utmost care and in the most professional manner. It was evident that the staff truly cares about making quality instruments and was motivated about its role in Epiphone's celebrated history. In every respect, the Qingdao factory sets the bar for China's musical instrument manufacturing standards, and the proof is in the products. If you want to see how good a Chinese-made guitar can get, check out some of the latest Epiphone Les Paul models. These instruments affirm the boldness of the company's long-range vision.



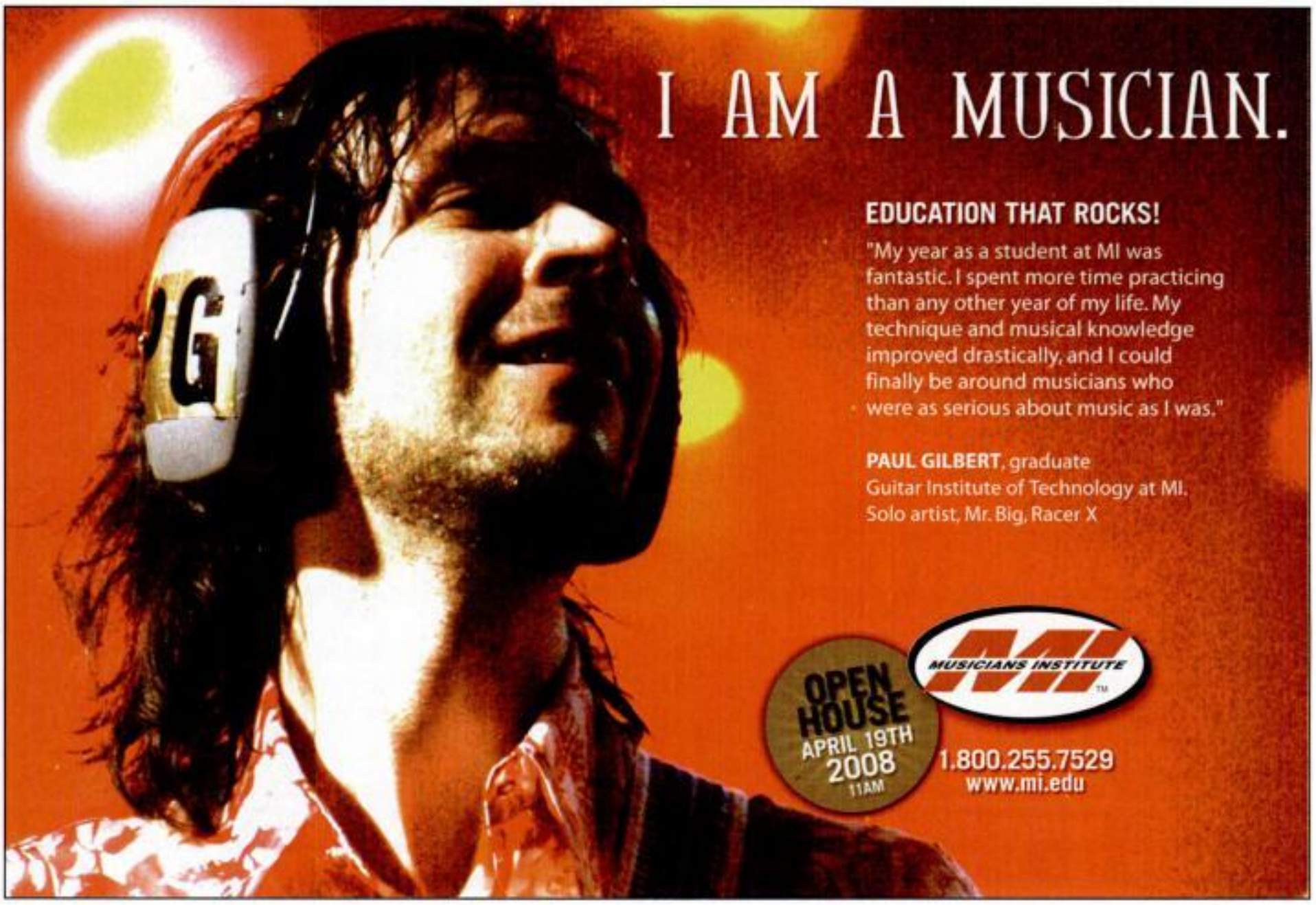
▲ Workers sand necks at the Epiphone factory. The quality control inspector is at the bottom right.

FUTURE OUTLOOK

THESE EXAMPLES ARE just a quick glimpse of what's in store for the future. I've visited more than 20 factories in China recently, and everything I saw points to a brighter future with higher quality products, continued innovation and more incredible values.

Does this mean the end of all guitar and amp manufacturing in the U.S.? That's unlikely. There will always be a market for those players who want the more specialized touch of a domestically made guitar, amp or pedal. For the rest of us, everything I saw in China points to plenty of good times and more great gear ahead.

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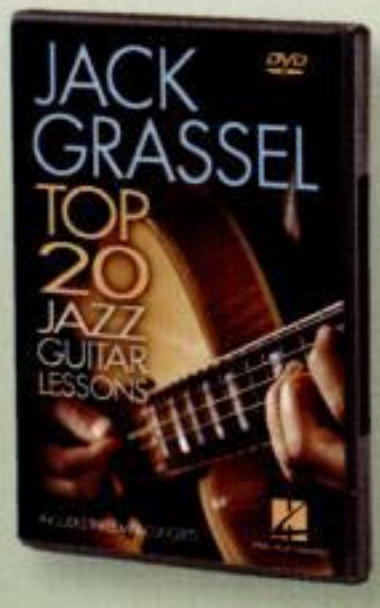
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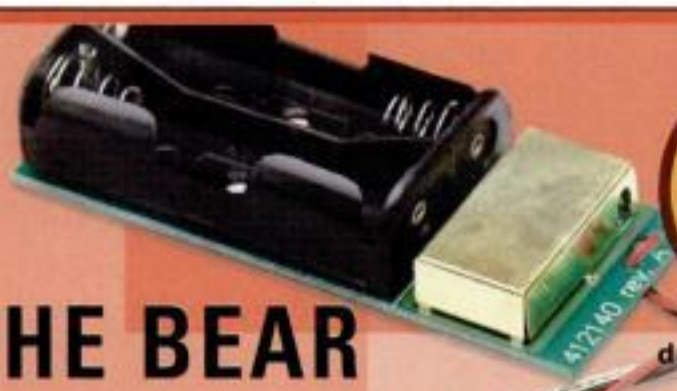
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PLUG ME IN

FROM PICKUPS TO MICROPHONES TO PREAMPS AND AMPS—EVERYTHING YOU NEED TO KNOW TO AMPLIFY YOUR ACOUSTIC GUITAR

BY CHRIS GILL

THE CHALLENGE OF amplifying an acoustic guitar has led to some rather strange and wonderful inventions over the years, like Dobro and National's metal resonator guitars and, for that matter, the electric guitar. However, the true challenge for inventors wasn't just increasing an acoustic guitar's volume output but also preserving its warm and natural tone, rich resonance and expressive dynamic range. For many years acoustic guitar players had to settle for the compromise of performing in front of microphones, which presented the drawbacks of limited movement, feedback and reliance on a sound engineer, or using pickup and amplification systems that produced distinctly electrified sounds.

Fortunately, over the past few decades, acoustic guitar amplification technology has progressed significantly. Today, players can choose from a wide variety of microphones, pickups, preamp systems and amplifiers designed specifically for acoustic guitar applications that provide the sound and expressiveness acoustic purists demand. Whether you're looking for a pickup to install in a favorite acoustic or building an entire system from scratch, the choices available today are truly staggering, especially compared to the selection of acoustic guitar amplification products offered only 10 years ago.

For electric guitarists and novice acoustic players, understanding acoustic guitar amplification technology can be like learning an entirely new language. Pickup systems, effects and amplifiers designed for acoustic guitar applications often differ significantly from their electric guitar counterparts. For example, many acoustic guitar amplifiers offer features that you won't find on an electric guitar amp, such as notch filters, phase switches and crossovers.


L.R. Baggs CORE•1 amplifier

To help you understand all this technology, I'm going to discuss several of today's most popular methods for amplifying an acoustic guitar. Whenever appropriate, I'll also discuss the applications and playing styles best suited for the various systems and methods. If you've ever wanted to plug in your acoustic without sacrificing everything you love about playing an unplugged instrument, read on.

CHECK THE MIC

For many years until manufacturers perfected the design of acoustic guitar pickups and preamps, the only effective way to capture satisfying acoustic tone was to amplify a guitar through a sound system using one or two microphones. This approach is still viable and effective, especially for solo performers or guitarists who play in all-acoustic bands. In addition to a microphone or two, you'll need a mixing board or a preamp and equalizer, a power amp, full-range speakers and various other items of gear necessary to put together a complete sound system.

A dynamic mic like the trustworthy Shure SM57 is a good choice if you need an exceptionally durable mic, but most acoustic players prefer condenser mics; they provide better high-frequency and transient response than most dynamic mics, and they're more roadworthy than ribbon mics. Small-diaphragm cardioid-pattern condenser mics (also known as "pencil" mics) generally provide better feedback resistance than large-diaphragm condensers while they accurately capture an acoustic guitar's best tonal qualities.

Companies like Joe Meek, M-Audio, MXL, Røde, SE Electronics and Studio Projects offer a great selection of low-cost, high-performance condenser mics, and if you can afford to pay more you should check out mics from industry leaders like AKG, Audio-Technica, Neumann, Sennheiser and Shure. Models favored by many pros include the AKG 451, Shure SM81 and Neumann KM 184.

One of the main drawbacks to external microphones is that they can seriously limit a performer's mobility onstage. Many acoustic guitarists have found that a tiny microphone mounted inside the guitar can provide similar sound quality without restricting their movement. Several companies, including B-Band, Fishman, Highlander and L.R. Baggs, make

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MAKE A BETTER PLACE | WITH MY OWN TWO HANDS

MAKE A KINDER PLACE | WITH MY OWN TWO HANDS

WITH MY OWN TWO HANDS

- written on his first Martin Guitar, a 00-18



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L.R. Baggs Para Acoustic D.I.



sE Electronics GM10 guitar microphone

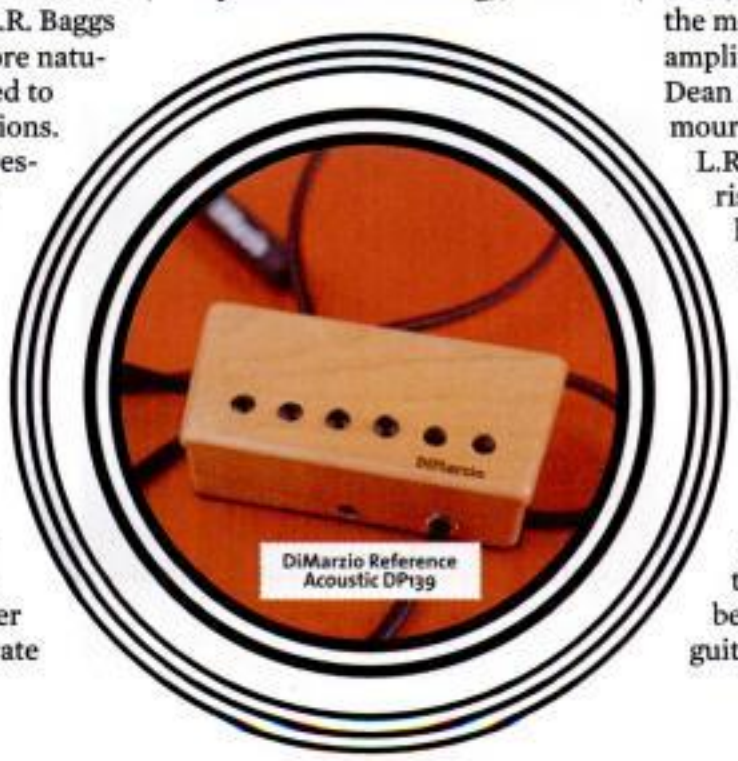
systems with condenser mics designed especially for internal acoustic guitar applications. These mics are tweaked to tame the excessive bass frequencies and midrange "honk" that are normally accentuated by an internally mounted condenser mic.

PICKUP ARTISTS

Under-the-saddle piezo and ceramic transducers have remained the preferred method for amplifying an acoustic guitar over the past three decades. Unlike magnetic pickups, which respond only to string vibration, these pickups also respond to variations in pressure. Early piezo pickups suffered from a pronounced midrange "quack" that was produced when strings were strummed or picked forcefully, but newer designs from companies like Fishman, Highlander, L.R. Baggs and Shadow provide more natural sound when subjected to extreme pressure variations. An added benefit of a pressure-sensitive pickup is that it amplifies sound emanating from the soundboard as well as from the strings.

One of the most exciting new pickup technologies for acoustic guitarists is the electret condenser, or ribbon, transducer. Constructed from a thin, lightweight polymer film, these pickups operate similar to a condenser microphone and provide comparable sound. Some models are designed for mounting under the bridge saddle, while others are designed for mounting on the bridge plate. Ribbon transducers produce a very natural, microphone-like tone with smooth attack transients, and the signal can be amplified to very high volume levels without feedback. B-Band and L.R. Baggs are a few of the leading companies that make pickups using this technology.

The design of magnetic sound-hole–mounted pickups has evolved considerably over the past few decades as well. Whereas the earliest sound-hole pickups were similar to pickups designed for electric guitars (which resulted in an imbalanced output that emphasized the B string), manufacturers have developed pickups that work well with acoustic guitar strings, capture a wider frequency range and deliver a flat frequency response better suited to the acoustic guitar's booming bass, punchy mids and sparkling treble. Magnetic pickups detect only string vibration and not top vibration or sound chamber resonance, so they are very resistant to feedback and don't amplify body noises. However, the decreased resonance gives the overall tone a more electric character than other pickup options.



DiMarzio Reference Acoustic DP139

Magnetic sound-hole pickups are the easiest systems to install in an acoustic and are a good choice for players who are reluctant to drill holes in or glue parts to their beloved instruments. Some pickups sell for less than $100, which makes them one of the most affordable options for amplifying an acoustic guitar. Dean Markley, DiMarzio, Seymour Duncan, Fender, Fishman, L.R. Baggs, Shadow and Sunrise make a variety of sound-hole–mounted magnetic acoustic guitar pickups with street prices ranging from $49 to $170.

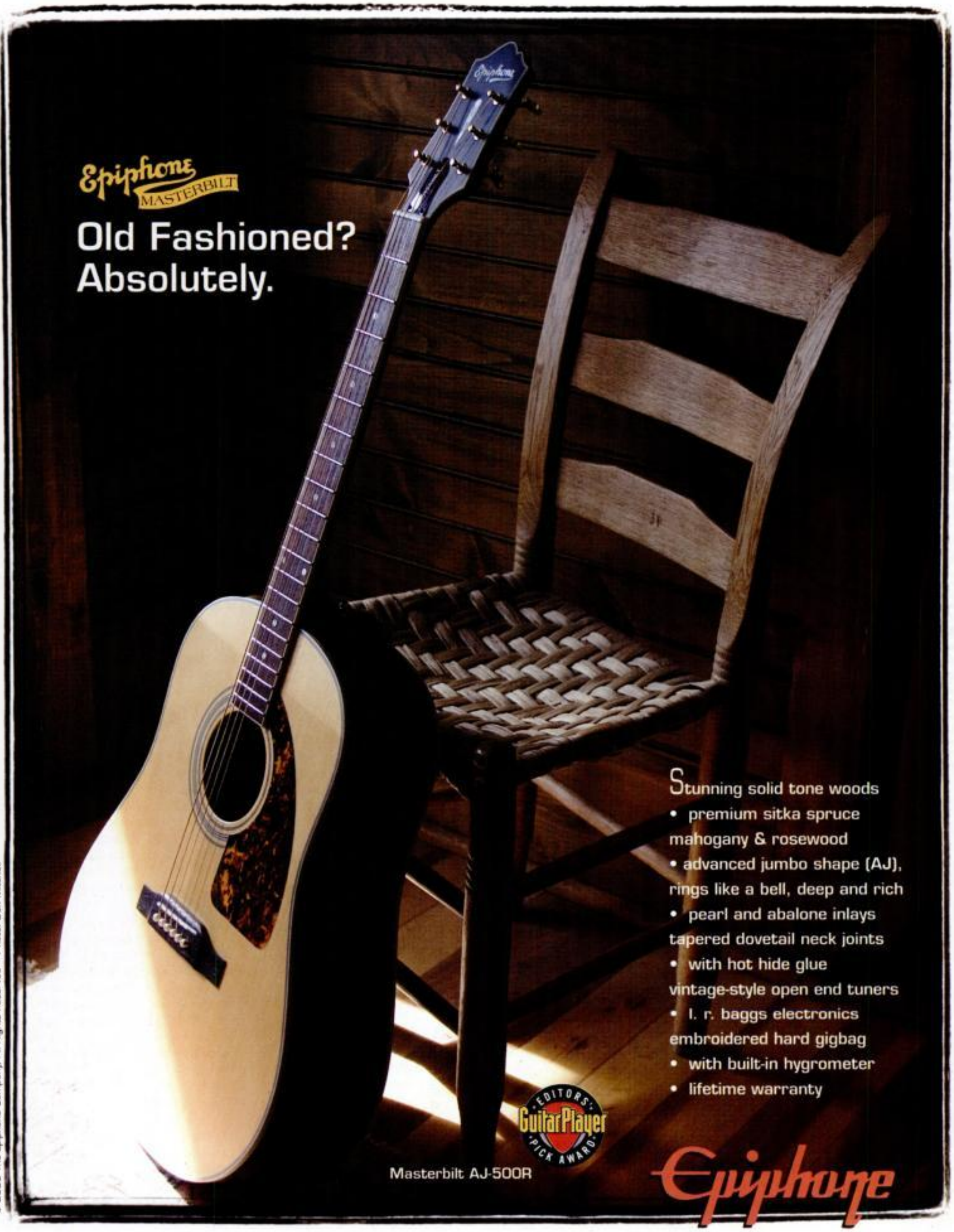
One of the latest trends in acoustic guitar pickup technology is the development of systems that allow players to blend two different types of pickups to take advantage of the best qualities of each. Some guitarists prefer to blend the sound of a magnetic sound-hole pickup and a piezo bridge, as most sound-hole pickups don't amplify playing techniques like body slaps very well. Systems that combine under-saddle piezo pickups and internal microphones provide a balanced tone with natural-sounding resonance, and these systems have become one of the most popular means for amplifying an acoustic guitar.

If you love the attack of a magnetic pickup but desire more body resonance, a magnetic pickup/internal mic system like Fishman's Rare Earth Blend or Seymour Duncan's SA-6 provide both features in a unit that mounts in a guitar's sound-hole. The Fishman Ellipse Matrix Blend, L.R. Baggs Dual Source and Shadow SH EC22 systems feature internal mics and under-saddle piezo pickups, while Shadow's SH Sonic Doubleplay combines a saddle piezo pickup with a tiny magnetic pickup that mounts on the end of the fingerboard. B-Band offers a system that includes its UST under-saddle transducer and AST acoustic soundboard transducer, and Dean Markley trumps the whole bunch with the West Coast Trilogy, which features a magnetic sound-hole pickup, internal mic and piezo saddle pickup.

A PREAMP PREAMBLE

Magnetic pickups can be plugged directly into an amplifier, but if your guitar has piezo or ribbon transducers or an internal

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Ibanez Montage acoustic-electric

Ibanez SST body-mounted preamp

mic, you'll need a preamp to retain the full frequency response of the pickup's or mic's output. Acoustic guitar preamp systems usually feature volume and EQ controls, and top-of-the-line models can also include a built-in tuner, phase-inversion switch, notch filter and more. Manufacturers offer preamps in a variety of configurations, from miniature systems that mount inside a guitar's sound-hole to larger, more flexible (and more expensive) external units.

Preamps that mount inside the guitar are generally the easiest and cheapest systems to install, and most models do not require any modifications or surgery to the instrument. Larger preamp systems that are mounted on the side of the guitar offer the benefit of more controls at your fingertips and easier access to the controls, but the cost of having one of these systems installed by a pro can cost as much as an entry-level acoustic-electric guitar with a preamp already installed. Instead of cutting up a valuable favorite guitar (and not knowing until it's too late if the end result will sound the way you want), it's better to buy a new guitar that satisfies your goals.

Many guitar manufacturers make their own pickup, preamp and EQ systems, and the electronics offered by companies like Alvarez, Ovation and Takamine are often outstanding. However, if you're considering purchasing a less well-known brand and you're not sure about the electronics in the guitar, you may want to look for a guitar featuring a system by esteemed manufacturers like Fishman or L.R. Baggs.

Before you select an onboard or outboard preamp with lots of sliders, knobs and flashing lights, you should consider whether some of these features will be redundant with the amplifier or sound system with which you plan to amplify your guitar. Onboard preamps with three-band EQ and versatile feedback controls can be very convenient for performers who like to control their sound directly from the instrument, but for most guitarists a simple array consisting of a volume control, overall tone control and perhaps a notch or phase switch is all they need. An outboard preamp offers better tonal and feedback control than most mixing boards (and it can be placed near the performer onstage), so it's a good choice for touring guitarists who regularly play venues equipped with house sound systems.

Fishman recently introduced onboard and outboard preamps featuring its proprietary Aura Acoustic Imaging Technology, which reproduces the sound and ambience of a guitar recorded in a professional studio using a variety of mics. The outboard Aura Imaging Blender is the most flexible system, providing 16 Aura Acoustic Images, 50 memory locations, a programmable three-band active EQ and a facility for downloading additional Images from the Fishman website. The onboard version features four Images and the ability to download others. If you have a preamp installed in your guitar but would like to take advantage of the Aura technology, Fishman also offers a full line of Aura Acoustic Imaging pedals that feature individual models designed for dreadnought, concert, orchestra, jumbo, nylon and 12-string guitars. Each pedal has 16 preset Images, but no additional Images can be downloaded.

GET AMPED UP

Until the first acoustic guitar amplifiers appeared on the market in the Nineties, acoustic guitarists had to configure their own custom sound systems (which were usually bulky and required a great amount of set-up time) or settle for a powerful guitar amp with lots of clean headroom, like a Fender Twin or a Roland JC-120. Today's acoustic guitar amps fit all the features players need into all-in-one combo packages that can be carried in one hand. These amps are perfect for any performance situation, whether you're a singer/songwriter performing solo in a coffee house or a member of an electric rock band that wants

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Acoustic Virtuoso Thomas Leeb's style is all acoustic. His incredible ears and heart guide his listeners on a musical journey that encompasses everything from his percussive originals to his own unique takes on classic songs. Thomas's technique is all in his hands and heart and he thrills audiences around the world with his solo acoustic guitar style. Sounding like a full band he digs deep into the instrument to deliver true acoustic tone. Truly a master of the solo acoustic guitar.
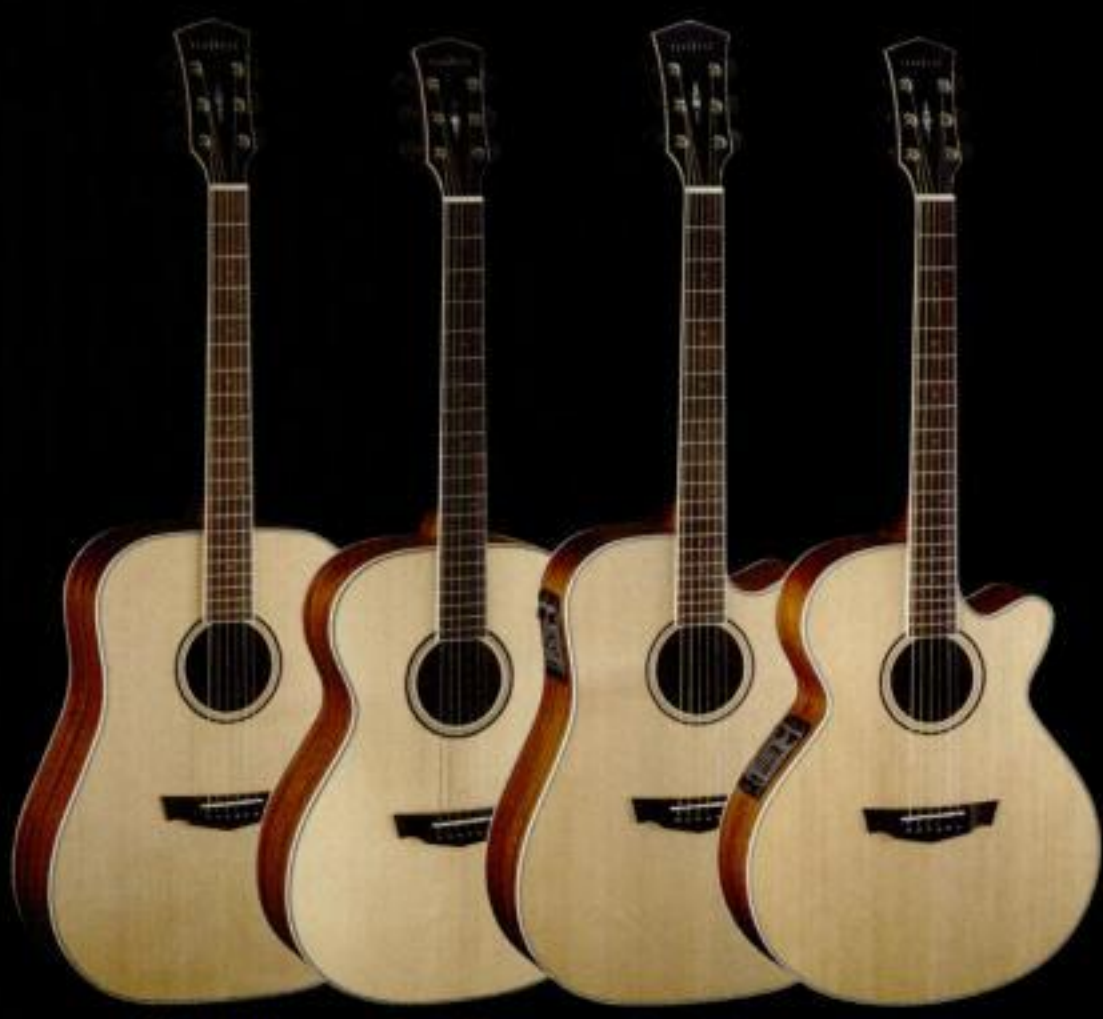
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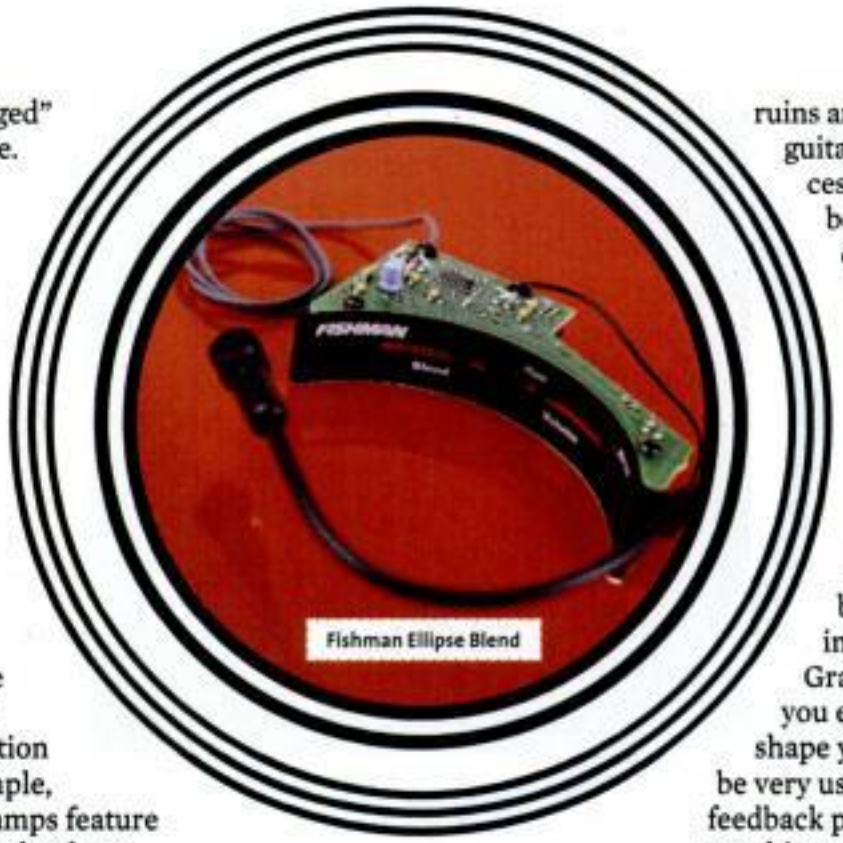
PW-310M PW-320M PW-360M PW-370M

Parkwood Guitars USA, Orange, California USA. T. 714-532-6657. service@parkwoodguitars.com

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to add some "unplugged" flavor to its repertoire.

Unlike electric guitar amps, which contribute significantly to an electric guitar's tone and character, acoustic guitar amps are like miniature PA systems designed to amplify a clean, undistorted signal without feedback. While you'll find many controls that seem similar to those on a standard guitar amp, they often function differently. For example, most electric guitar amps feature passive tone controls that have limited tone-shaping capabilities. However, an acoustic guitar's tonal range is much wider than that of an electric guitar, so you need more powerful tone controls to craft your sound more effectively.



Active EQ controls cut and boost frequencies, and they provide greater control over tone than passive controls, which simply roll off frequencies as the controls are turned down. Many acoustic guitar amps offer a parametric midrange EQ, which has a sweep control that lets you select the ideal midrange frequency and a "Q" control for making the midrange frequency's bandwidth wider or narrower. Look for an acoustic guitar amp that offers some form of bass frequency cut, whether it's a high-pass filter switch or an active bass EQ control. Nothing ruins an amplified acoustic guitar's tone more than excess bass, so you'll want to be able to tame it whenever necessary.

Most acoustic guitar amps feature at least three-band EQ (bass, midrange, treble or low, mid, high), but some also offer graphic equalizers with five, seven or more sliders for boosting and cutting individual frequencies. Graphic equalizers give you even greater power to shape your tone, and they can be very useful for eliminating feedback problems. However, graphic equalizers also make it tempting for novice users to apply too much equalization to their guitar tone, resulting in a harsh, unnatural sound. To maintain natural-sounding tone when using a graphic EQ, you'll get best results by cutting, rather than boosting, frequencies. If any frequencies require boosting, do so slightly, being careful not to overemphasize them.

To get the most out of the extended frequency range of an acoustic guitar, look for an amp with a built-in crossover that sends bass and mid frequencies to a woofer speaker and high frequencies to a separate horn or tweeter. This is usually called a "biamplification system." Some acoustic guitar amps feature triamp systems that separate bass, mid and treble frequencies each to individual speakers. Like a good stereo system or pair of powered studio monitors, biamp and triamp systems provide an accurate, clean representation of a sound's full frequency range and are ideally suited to the powerful bass and harmonic richness of an acoustic guitar.

Some guitarists who prefer a warmer, darker tone find the extended high-frequency response provided by tweeters or horns too harsh for their ears. To accommodate these players, some amps feature a separate tweeter on/off switch or a tweeter volume control, which is the best option as it allows you to fine tune and custom tailor the balance between the woofers and tweeters.

Most acoustic-electric guitars are equipped with piezo pickups,

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Taylor QUALITY GUITARS

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so ideally the amp should have an input that is optimized for use with piezo pickups. However, some players prefer magnetic or active pickups or have guitars equipped with "blend" systems that combine different pickup types. If that's the case, look for an amp that has either separate inputs for these types of pickups or a switch that lets you choose the input type.

Although most pickup-equipped acoustic-electric guitars offer great natural tone, many players still like to amplify their guitars with a microphone or combine the sounds of a pickup and microphone. Also, many solo singer/guitarists who play in small venues don't want the hassles of hauling around a separate PA system and amp to amplify their vocals. Many acoustic guitar amps feature an additional channel with an XLR microphone input for these applications. If you prefer the sound of a condenser microphone to that of a dynamic microphone, look for an amp that also includes a phantom power switch, which you'll need in order to provide power to the mic.

XLR or balanced 1/4-inch outputs are essential if you want to connect your amp to the venue's sound system, a mixing console or recorder. Even if you regularly play in venues that have PA systems, you may want to consider using an acoustic guitar amp, as it gives you control over your own sound and can function as an onstage monitor.

Feedback is the biggest problem associated with amplifying an acoustic guitar. The guitar's resonance chamber is particularly sensitive to excessive midrange and bass frequencies that can create feedback loops. To combat feedback, many acoustic guitar amps offer notch filters, phase switches or both. A notch filter is usually a midrange cut control that is limited to a very narrow bandwidth. Some notch filters are set to a predetermined frequency, but filters that let you adjust the frequency are usually more effective, as you can use them to accurately pinpoint the offending frequency that is causing the feedback. Even better are notch filters with Q controls that let you select a wider or narrower frequency range.

A phase switch creates a feedback-suppressing effect similar to a notch filter by shifting one speaker out of phase with another. While notch filters and phase switches change the overall tonal response, they typically affect only undesirable midrange peak frequencies, which most players prefer to cut anyway.

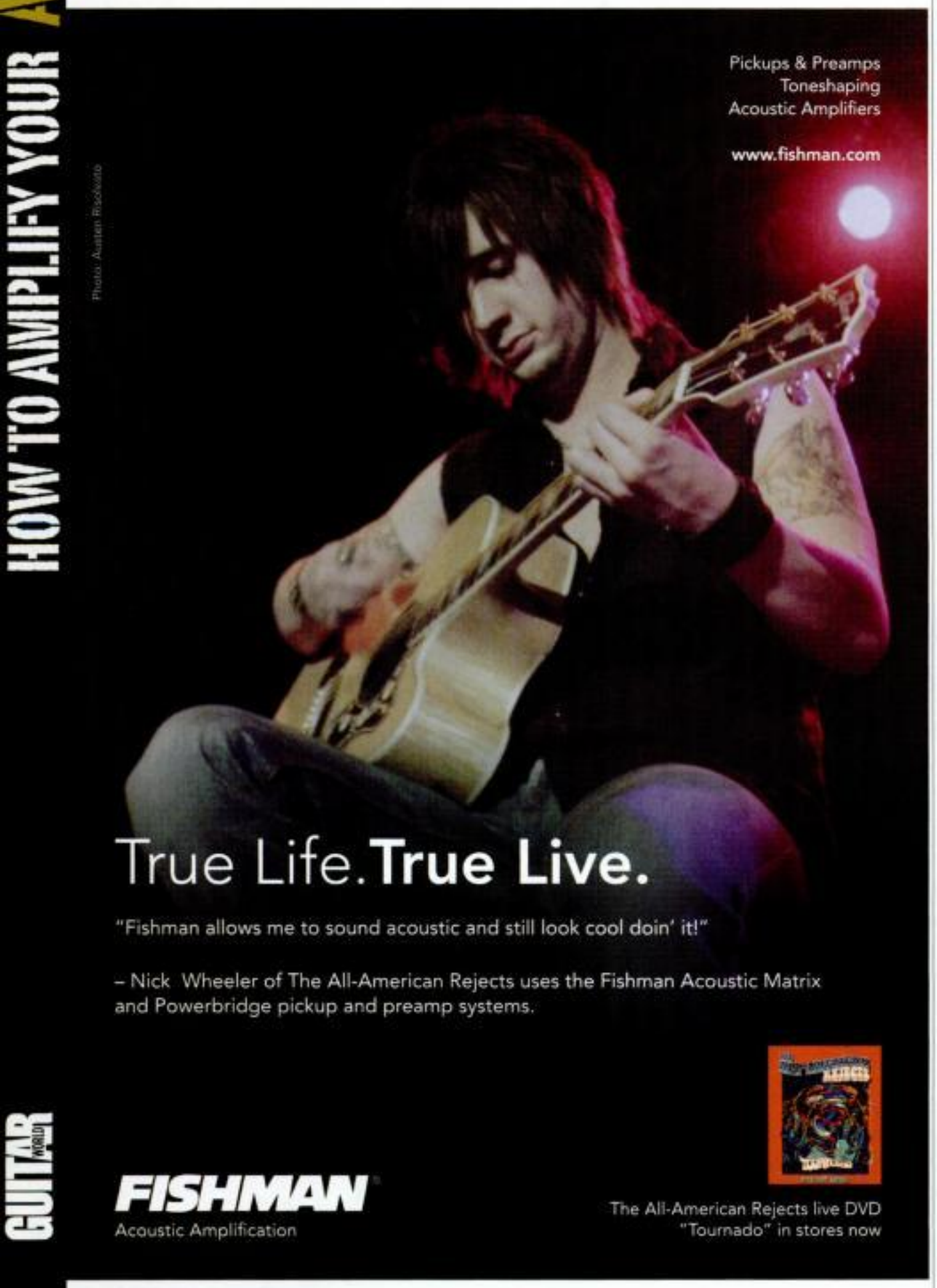
The effects on classic electric guitar amps are often limited to spring reverb and tremolo, but many acoustic guitarists prefer to replicate studio-quality sounds onstage, something that requires more powerful and dramatic effects. Acoustic guitar amps with built-in digital effect processors provide convenient access to high-quality reverb, delay, chorus, compression, limiting and other effects favored by modern acoustic-electric guitarists. The best built-in effect units let you control a variety of effect parameters and save them in memory, but these powerful processors can significantly increase the amp's cost.

If an amp doesn't have effects or you don't particularly like the sound or limited flexibility of a built-in effect processor, look for an amp with an effect loop. Most high-end digital effects sound best when placed between the preamp and power amp sections, and an effect loop lets you place an external processor in this location in the signal chain. Active effect loops are best, as they let you adjust the input and output levels to match signals with stomp boxes, rack processors or other external devices.

A handful of acoustic guitar amps offer all these features and more, but don't rule out an amp just because it may lack certain bells and whistles. You may find that an amp with a single speaker, no tweeters and limited EQ controls may be just right for your guitar and playing style. Make sure you try the amp with your guitar before you decide to buy it. Don't ever buy an amp based solely on its features, specs or the recommendations of others. The ultimate criterion is how good the amp sounds with your guitar.

THE FINAL CHORD

No matter how much you love the natural acoustic sound of your guitar, you'll have to amplify it if you want to perform with it onstage. Thanks to incredible advances in acoustic guitar pickup, preamp and amplifier technology, today acoustic guitarists can plug in without sacrificing that distinctive and desirable unplugged sound. Although there are more options than ever to choose from, it's never been easier or more affordable to achieve the amplified acoustic sound that you've always dreamed of having. ❐



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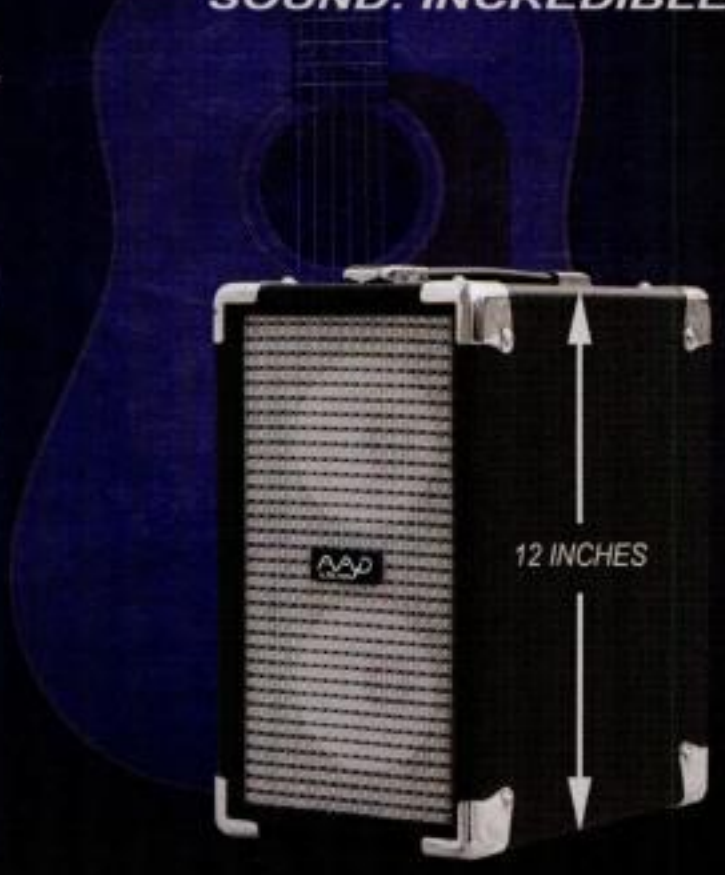
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LOUD AND PROUD

GUITAR WORLD'S TOP PICKS FOR AMPLIFYING YOUR ACOUSTIC



Epiphone
Epiphone Masterbilt AJ-500R

The classic jumbo shape of the Epiphone Masterbilt AJ-500R makes it the preferred guitar of modern music legends. With gracefully sloping shoulders, solid rosewood back and sides and a solid sitka spruce top, the Masterbilt AJ-500R blankets a room with deep, rich and rounded tones.

List Price: $999.00

Epiphone, epiphone.com



D-TAR
Wave-Length pickup with Load 'N Lock battery access

This system is built around the Wave-Length pickup, which combines a thin, piezo transducer with a high-headroom, 18-volt, low-noise preamp. The Load 'N Lock access system allows quick and easy AA battery changes. Just unscrew the endpin, remove the old batteries and pop in the new ones.

List Price: $199.00

Duncan Turner Acoustic Research, d-tar.com



American Acoustic Development
Cub AG-100 acoustic guitar amplifier

The Cub AG-100 is a 100-watt micro-combo acoustic guitar amplifier that weighs in at just 11 pounds. It has a three-band EQ, direct output, line output and effect send and return. The Cub AG-100 uses ultra-low-noise electronics to produce transparent sound for acoustic guitar, violin or other stringed instruments. It comes with a padded gig bag.

MAP: $608.00

American Acoustic Development LLC, aadsound.com, philjonesbass.com



sE Electronics
R1 Ribbon Microphone

The sE R1 microphone features a classic ribbon design that delivers the sought-after tone found on vintage records. An incredibly fine 1.8-micron aluminum membrane provides greater sensitivity and wider frequency response. Guitar legend Carlos Santana's engineer, Jim Reitzel, says, "Of all the mics we used on Carlos' rig, 85 percent of the blend came from the sE R1." His guitar tech, Ed Adair, added, "I have never heard the lows and highs of Carlos' guitar tone captured so accurately." âThe sE R1 continues to prove itself as a valuable workhorse around the recording industry.

List Price: $599.00

sE Electronics, sonicus.net
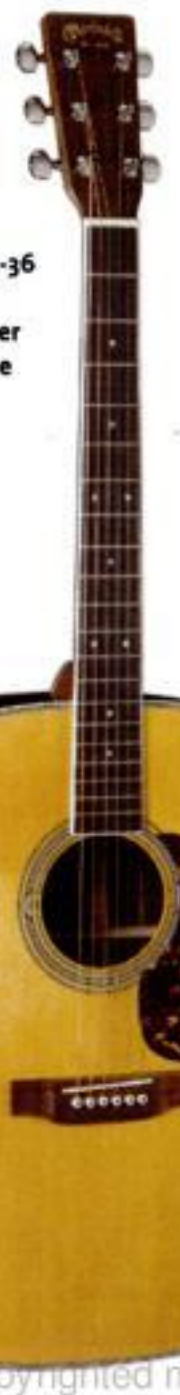


Taylor Guitars
Grand Symphony acoustic-electric guitars

In a move that reaffirms Taylor Guitars' ongoing commitment to premium amplified acoustic tone, the company has added to its flagship acoustic/electric line 11 new Grand Symphony (GS) models, four of which are 12-string guitars. The new GS guitars have gently rounded Venetian cutaways and Expression System electronics, and they come in Taylor's most popular tonewood combinations.

List Prices: $3,558.00–$5,598.00

Taylor Guitars, taylorguitars.com.



Martin
M-36 Grand Auditorium

Prized in performing and recording circles alike, the M-36 Grand Auditorium combines the "0000" shape and thinner "000" body depth to produce a complex, tonally-balanced guitar without excessive overtones.

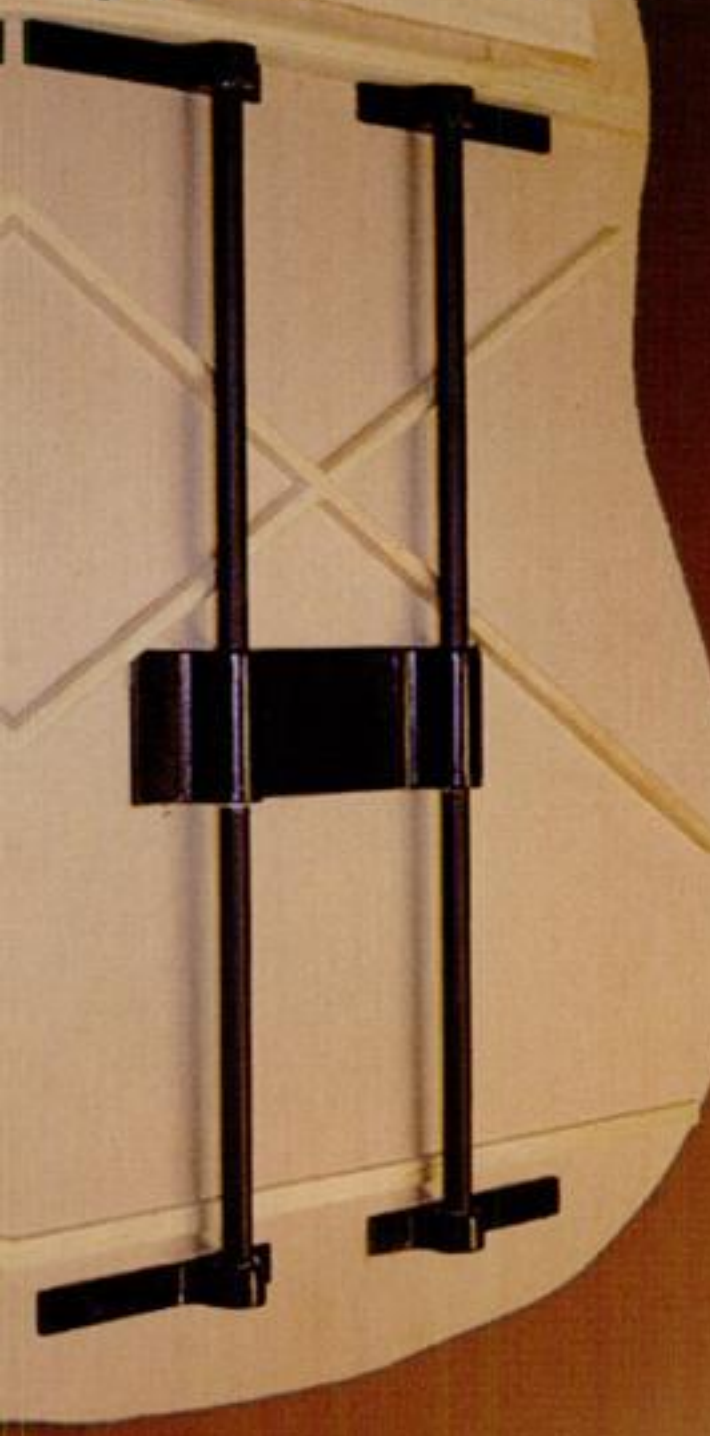
List Price: $2,999.00

Martin Guitar Company, mguitar.com

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Hear what you've been missing

The "Solitaire" Series from Boulder Creek





All Boulder Creek guitars feature the exclusive patent applied for "SBS" Suspended Bracing System. This unique design allows the sound board to vibrate more freely than conventional "X" bracing systems. By using less points of contact and less rigid bracing around the bridge area, the guitar top is allowed to vibrate more but retains its strength and stability. The aluminum tone bars secure the bridge area but are suspended 1/2" below the sound board surface to avoid dampening the vibration. The bars also transfer the vibration to the contact points creating increased sustain and tone.

Boulder Creek

www.bouldercreekguitars.com

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LOUD AND PROUD

GUITAR WORLD'S TOP PICKS FOR AMPLIFYING YOUR ACOUSTIC



Celestion
Truvox 1015 10-inch speaker

Celestion's Truvox 1015 10-inch speaker has been crafted to produce a full, rounded acoustic character and behave as an extension of your playing style. The Truvox 1015 has a ceramic magnet, is made of Kevlar-loaded paper on a chassis of pressed steel and weighs 3.8 pounds. The speaker is rated for 70 watts at eight ohms impedance and has sensitivity of 95dB, a frequency range from 80Hz to 6kHz and a resonant frequency of 80Hz. Truvox speakers are also available in eight- and 12-inch sizes.

List Price: $46.00

Celestion, celestion.com

Boulder Creek Guitars
Solitaire Series

Morgan Hill Music's new Boulder Creek Solitaire Series of acoustic guitars has a unique design that incorporates the patent-pending "SBS" Suspended Bracing System, which produces much better tone and sustain than conventional *X* bracing systems. The top-facing sound port directs the tone to the player without compromising forward tone and volume projection, while the new AB4-T preamp system provides natural acoustic amplification with less feedback and annoying piezo "quack" found in other systems. Boulder Creek also features models with traditional front-facing sound ports.

List Price: $999.00 (MAP: $699.00)

Boulder Creek Guitars, bouldercreekguitars.com





Fishman
Rare Earth single-coil and humbucking sound-hole pickups

Fishman's Rare Earth pickups feature cutting-edge neodymium magnets and active electronics for a pure, clean sound, and they have been revoiced and fine tuned for smoother treble response and a warmer more naturally acoustic tone. A newly designed mounting system allows them to be easily installed, with no alteration to your instrument.

List Prices: Single-coil, $169.95; humbucking, $219.95

Fishman, fishman.com



Parkwood Guitars
PW-370M Grand Concert acoustic-electric

Parkwood's PW-370M Grand Concert acoustic-electric is built with all-solid materials (sitka spruce/mahogany) to deliver natural rich acoustic tone and has an onboard Fishman stereo Blender preamp with an under-the-saddle piezo pickup and an internal mic to produce amplified sounds. Parkwood's Scoops Bridge places the bridge pins at a lower height for greater strumming comfort and a better angle over the saddle, and the thin open-pore finish lets the woods breathe and resonate for more volume, tone and sustain. Other features include a built-in chromatic tuner, Grover tuners and a two-way dual truss rod. The PW-370M comes with a lifetime warranty and a deluxe gig bag.

List Price: $1,250.00

Parkwood Guitars, parkwoodguitars.com



D-TAR
Mama Bear acoustic guitar preamp

Acoustic guitar pickups lack the sensitivity to deliver the complexity of acoustic tone. D-TAR's Mama Bear acoustic guitar preamp takes your guitar into the digital realm. First it neutralizes the sound of your pickup, then it restores the natural body resonance. Now the finest acoustic guitars can sound like themselves, only louder.

List Price: $499.00

Duncan Turner Acoustic Research, d-tar.com

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Stop Chasing the Women You Desire and Start Attracting Them… FREE Report Reveals How

"What If Everything You Ever Thought You Knew About Women, Dating and Relationships Was Just Plain WRONG?"



WARNING: *When You Put These Forbidden Attraction Secrets to Work,* ***Women Are Magnetically Compelled to Approach YOU First****, No Matter Your Looks, Age or Income… You Must Be Careful NOT to Attract Too Many Women Too Fast. Read my message below to find out how…*

If you are frustrated with your relationships with women, and want to spend your time with **desirable women *who all approached you first***, this may be the most important message you ever read. Here's why:

My name is John Alanis, and I used to be a complete loser when it came to meeting women (**even ugly ones**). Whenever I saw a beautiful woman I got so scared, I literally made myself sick at the thought of approaching her. I'd walk away, wondering "what could have been" if I'd only had the "guts" to talk to her. **Maybe you've had a similar experience.** Here's what was even more frustrating: on those few occasions when I was "lucky enough" to get a "date" I never got a second one…. instead **she always told me what a "nice guy"** I was, but she "just wasn't attracted to me." And then she'd go moon over some "jerk" who cared nothing about her, and would *dump* her for her best friend at a moment's notice!

Has that happened to you? **It sucks, doesn't it?** But it gets worse… what would happen next is, one of these jerks would dump the woman I *secretly lusted after*, and she'd come crying to me, telling me what a great "friend" I was for "listening"… and she'd move to the next "jerk," crushing **my feelings** like a grape. The one time I did have a "steady girlfriend," I discovered **she was just using me for money**, even though I really didn't have much of that. She never had a problem taking what little I did have, though.

I was beginning to think I'd be "celibate for life," when an unusual thing happened that put me on the true path to "male liberation" and literally **allows me to attract any woman I want, on demand! And, I'm convinced any man can duplicate my success, no matter your looks, age, or income.**

Skeptical? I don't blame you… if you'd told me a few months ago I'd be able to compel desirable women to boldly walk up and talk to me, **I'd have called you a big, fat liar, right to your face.**

How I "Accidentally" Raised Myself From Failure to Success with Desirable Women

I've always been fascinated by psychology, and the one thing I've always had going for me is the obsessive will to learn new things. Anyways, I was at a seminar awhile back, listening to a short, fat, dumpy guy speak on the subject of advertising. What this guy had to say about what makes people "tick" was truly amazing… but what was even more amazing was the **reaction of all the women in the audience to him after he was done speaking!** They all **rushed** to him, **vying for his attention.** And these weren't ugly women…. they **were intelligent, desirable, *beautiful* businesswomen**… who all went "gaga" like little girls over this short, fat, dumpy guy! I watched him take the numbers of 3 drop-dead gorgeous women before he finally left. I had to know this guy's secret…. how could someone **that ugly** literally have hot, sexy women throw themselves at him?

The Amazing "Natural Attraction" Secrets of A Desperate Nerd From Texas!

Luckily, I was able to corner him before he left the room, and I somehow talked him into having dinner with me. As we sat down to eat, I asked him, point blank: "Look, you're not exactly the best looking guy in the world… **in fact you look sort of like a basset hound. Yet, you have hot women throwing themselves at you**… what's your secret? What do you do? And, will it work for me?"

He laughed when I said that. Then he told me something I'll never forget as long as I live: "John," he said, "I've been in advertising for a long, long time, and I've been involved in amazing research into what makes people buy things."

"The psychological processes that get people to buy are the **exact same processes that get women to become attracted to you.** I used to be a complete loser when it came to women, until I applied what I learned in my advertising career to my love life. And ever since then, the results have been phenomenal."

"The truth is, **every man is already 'naturally attractive'**… it's biologically programmed into us, much like it is with animals in nature. But, in our modern society we've gotten away from our natural instincts and are taught the opposite of what works."

"All you have to do is "switch on" the biologically programmed "attraction triggers" all women have deep inside, **then stand back and let them come to you. Looks don't matter, age doesn't matter, income doesn't matter… all those things we've been taught about 'dating' and 'romance' are just plain wrong. Stop dating, and start attracting… it's really simple."**

Most Men Do NOT Attract Women Simply Because They Were Never Taught How!

Then he told me step-by-step exactly how he attracted women, and how I could do the same. As he talked, I realized **he had truly, "cracked the code"** and that **attracting women was nothing more than a paint-by-numbers, step-by-step, brain-dead simple process.** It **works for every man** because you're already born with natural attraction that is genetically designed to "flip on" biological attraction . **It can't not work.**

Here Are A Few of These Remarkable Secrets

- **How to tap into your natural attraction to "magnetically draw" the most desirable women to you** (they'll come up and talk to you first, already "pre-disposed" to liking you…)
- The seven deadly turn-offs that will guarantee you instant failure with any woman (**if you're currently failing with women, it's because you're unconsciously broadcasting one… and probably more… of these attraction-killing turn-off's)**
- **The amazing "romance novel hero" secret** that will have **her thinking about you** (and ONLY you) even when you're not around (not one in a thousand men knows this simple secret, yet it's incredibly powerful—never be cheated on again)
- **Just looking for a "casual encounter?"** Here's how to tell (within 15 minutes) if she's open to being your **"adventure partner"** or **"special friend"** (and many more women ARE than you think) or if she's only interested in a committed relationship (this secret lets you avoid giving a woman "false expectations" so you won't "hurt" her like all those jerks out there do)

How to use a subtle "test" to discover if she's even qualified to spend time with you (this is the ultimate "turning of the tables"— women test men over and over…. now you get to test her to see if she's "good enough" for you… **and make sure she's not a stalker, gold-digger or psycho-path)**

- How to read little known female signals that let **you know she's attracted to you** (and why you must **act immediately** when you sense these, or risk losing a woman who wants you, now)
- Secrets to using your body language for **maximum "attraction effect"** (the wrong kind will **turn women off**… the right kind can have them flocking to you)
- **How to attract women by saying nothing at all!**
- Shy? **Here's how to use your "shyness"** to literally force women to chase you (they won't think you're "shy" at all, they'll think you're "mysterious" and "challenging" and wonder what it takes to get you to "open up!")
- How to "position" yourself so **multiple women compete for your attention** (never compete with other men again... now they can jealously watch women chase you, and wonder what YOUR secret is)
- How to **never be nervous or flustered** ever again when talking to women (when they approach you, it's remarkably simple to be calm, cool, and collected… you get to make the "rejection decision," not her)
- How to **never spend more than $1.84 on a "first date"** and have her thinking it was the best "date" she ever had (she'll be dying to see you again… IF you decide she's "your type," not the other way around)
- **How to create an "automatic referral system"** that *compels* your female friends to compete with each other to see **who can bring you the most women**

… and much more. Look, no matter if you want to **meet a woman for purely "physical reasons,"** or **you truly, deeply want to meet that "special woman"** to spend the rest of your life with these secrets have the power to…

Give You Absolute Power and Control Over All Your Romantic Outcomes For Life

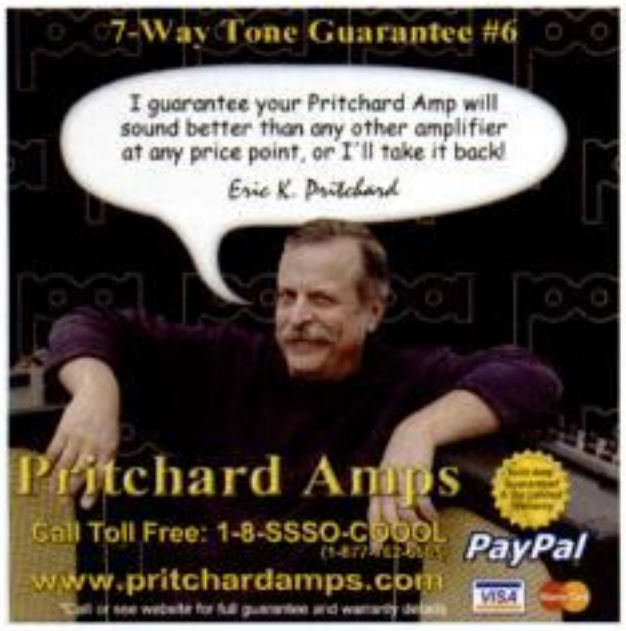
Let's cut to the chase. You have just read a detailed description of these remarkable "natural attraction secrets" and what they can do for you. However, I must warn you, these secrets are not for everyone. If you're a guy who's out to hurt or "get back at women," you can stop reading now. **These secrets are only for guys who want to choose their own outcomes with women in a way that makes women feel really, really wonderful.**

Look, I understand you may find these secrets hard to believe. That's why I've put all the details of how you can put these "hidden secrets" to work for you into a 28 page report that is yours **FREE** for the asking. To have this incredible **FREE** report rushed to you at once via first class mail, simply call **1-800-452-8320 ext 943** for a 24 hour free recorded message. Or, you may go to **www.womenapproachme.com** and enter **Report Code 943 RIGHT NOW** to request it and instantly read a copy online. **The number of men who will get this report is strictly limited.** I don't want every guy out there in on my secrets. So, after this marketing test ends, I'm going to discontinue this report, until I'm sure all the men who've requested it are behaving responsibly. Don't risk being left out. Dial **1-800-452-8320 ext 943** now, or go to **www.womenapproachme.com and enter Report Code 943.** It doesn't cost you a thing.

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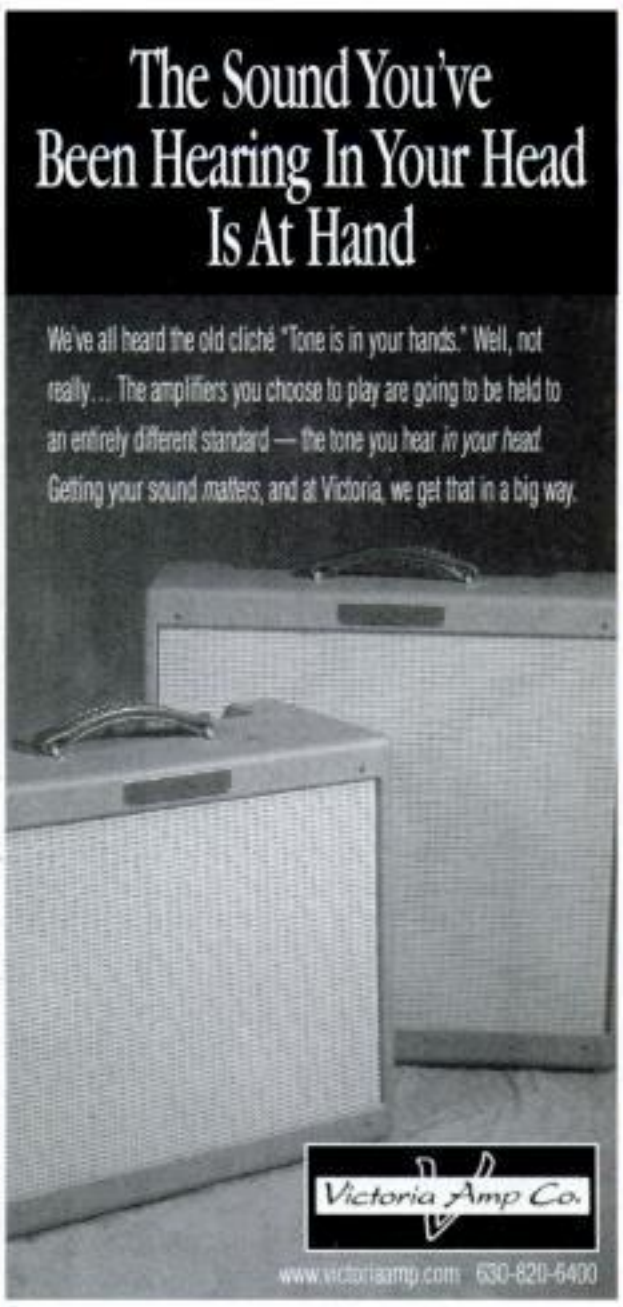














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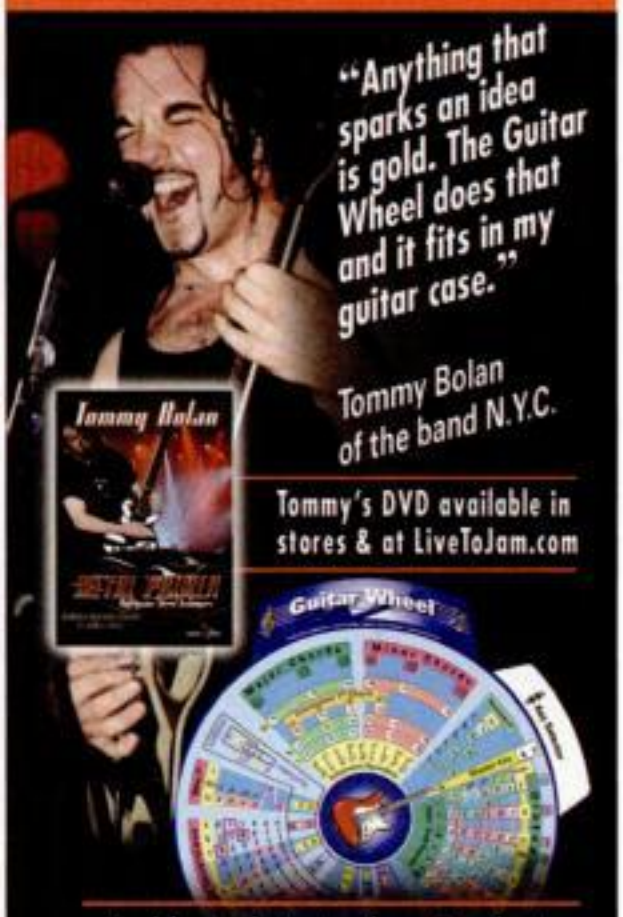
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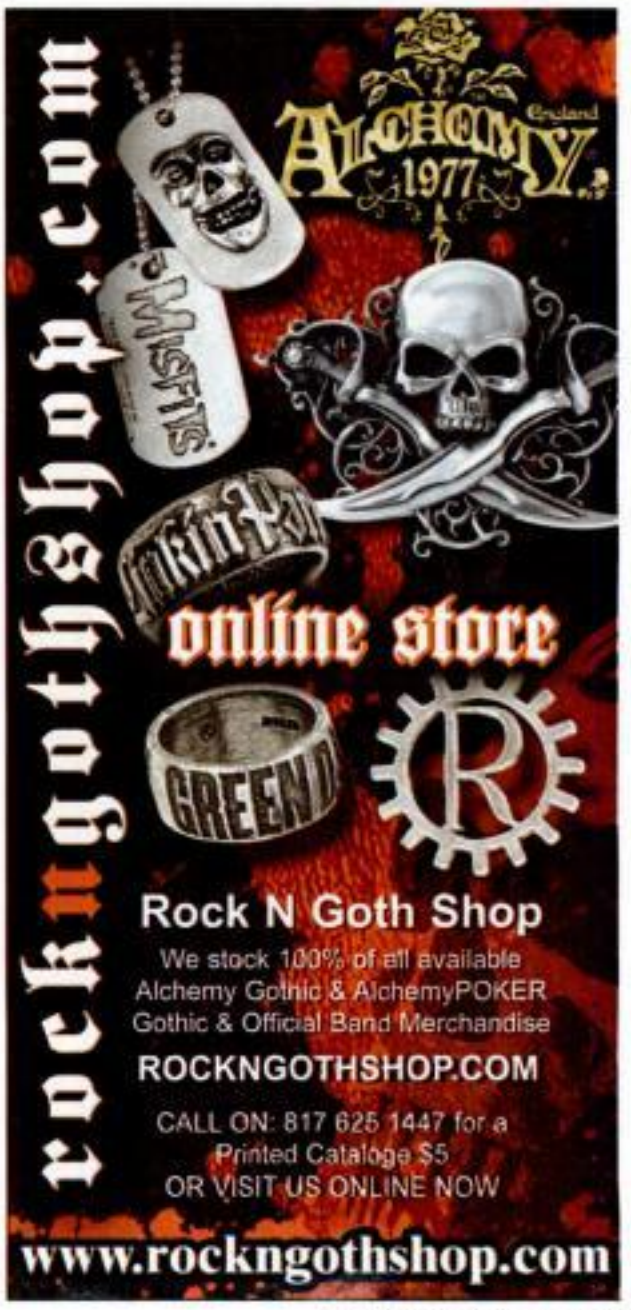
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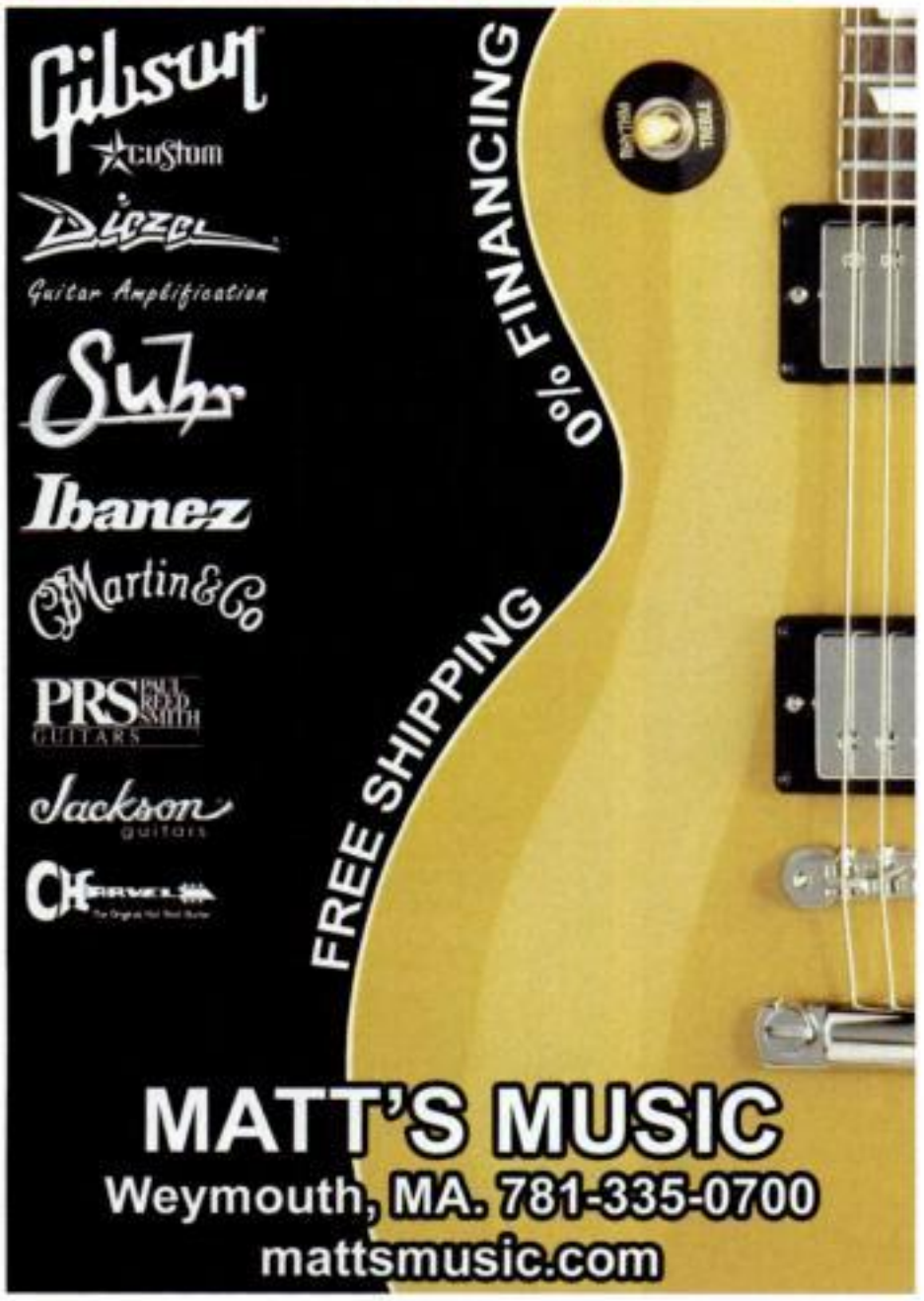
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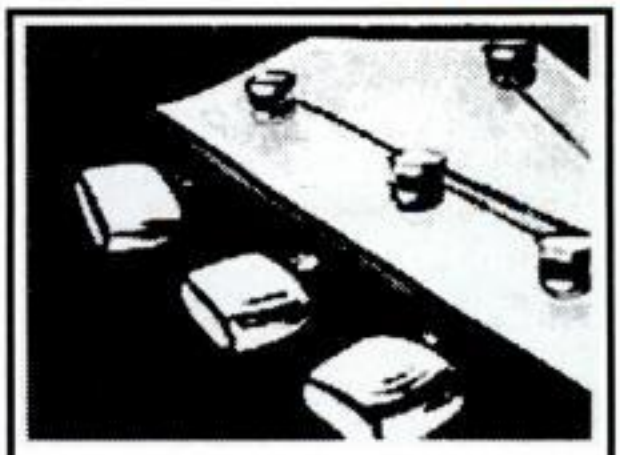
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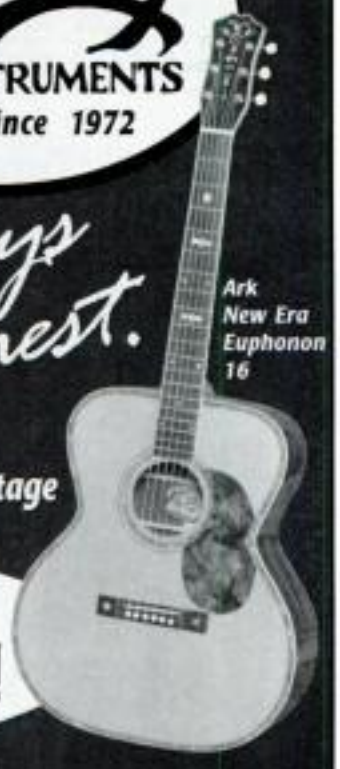
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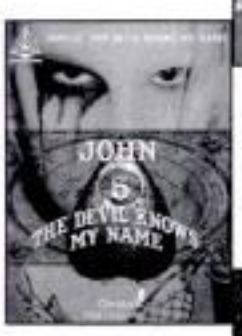
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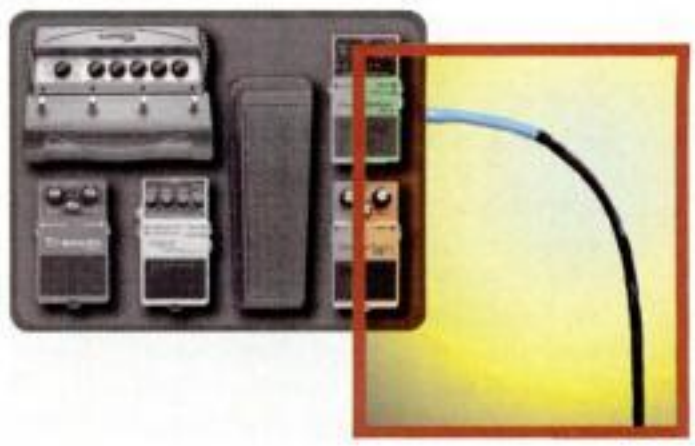
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A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

A WINNING PAIR

For DevilDriver's Jeff Kendrick, the devil is in the details...and on the guitar pick.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY "My rig is fairly complex in terms of setup but simple in terms of operation and execution," says DevilDriver axman Jeff Kendrick. "Basically, it lets me get the sounds I need with the press of a button. With the changes some of our songs require, I can't be doing multiple tap-dancing routines." To that end, the most relevant parts of the rig are the GCX loop-switching system, the Ground Control MIDI controller and the TC G-Major multi-effect processor, which has Kendrick's presets stored on it. "Basically, my setup is a complicated way of doing something fairly simple," he says.

In addition, because Kendrick uses a MIDI switcher and a wireless system for his audio, no audio cables run to and from the front of the stage. "All my audio equipment is in my rack and the cables are really short," he says. "And the short cables mean my signal and tone stay purer."

>>CONTROL ISSUES "I do my own switching because I know it so well. I set up all my stuff myself just so I know it's going to be done right."

>>FAVORITE PIECE OF GEAR His ESP Eclipse Custom. "It all starts with the guitar. If you don't have a nice guitar, then everything else is kind of useless. Plus, it's my first custom and I designed all the specs, so it's basically my baby. It's an amazing instrument and is a top-of-the-line Custom Shop job. ESP treats me really well and makes great stuff. That's why I'm stoked to be with them."

IF YOU DON'T HAVE A NICE GUITAR, THEN EVERYTHING ELSE IS KIND OF USELESS."

>>SECRET WEAPON "My In Tune guitar picks, because they have a drawing of a big set of boobs on them!" he says, laughing. "They get me pumped up when I'm playing because it's like I'm grabbing some tits! And the picks are the perfect thickness [*0.88mm*], too."



Illustration by Adam Cooper/guitargeek.com

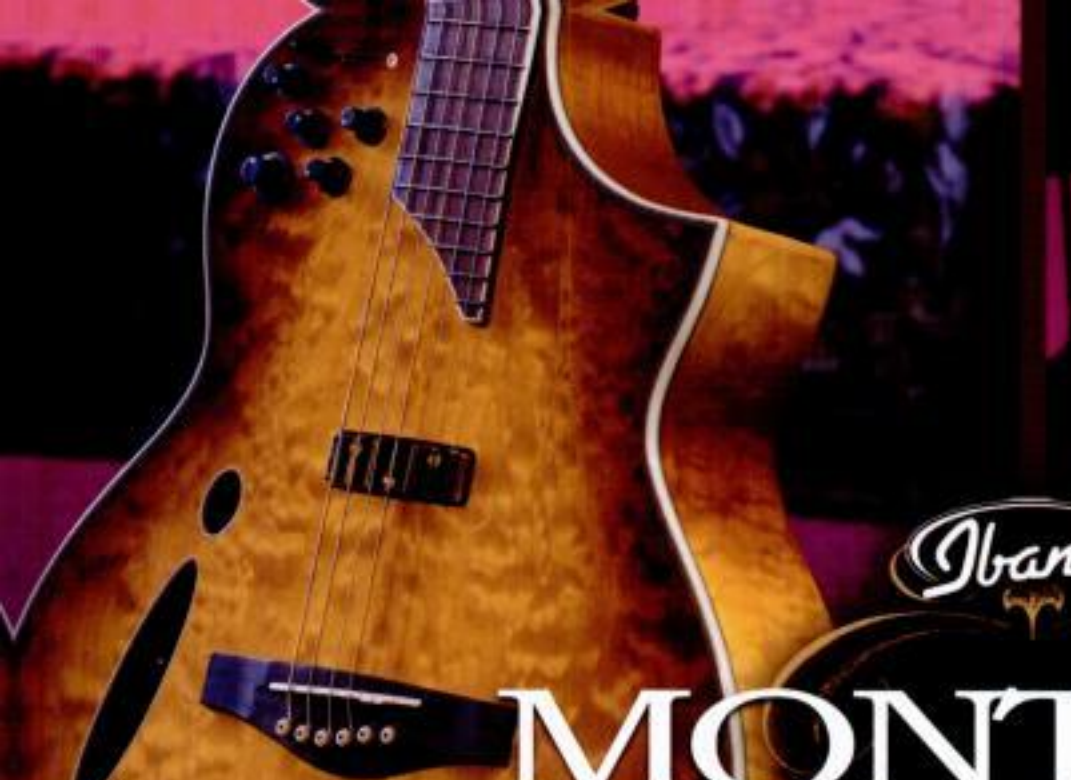
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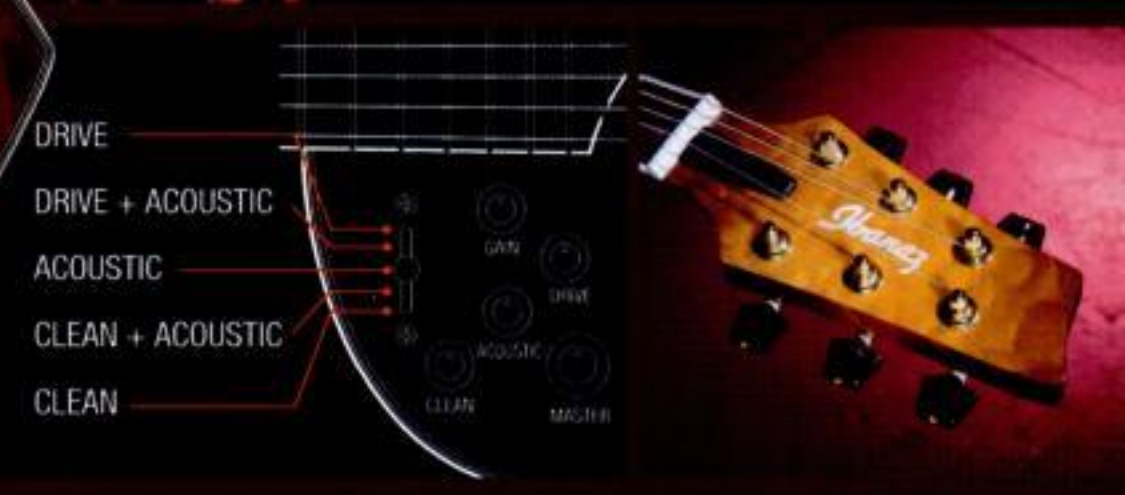
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